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Fishing For Hamlet's Heir!

On August 1, 1920, when Lokmanya Tilak died in Bombay, people asked: "Who will lead India after Tilak?" Gandhiji, who had not become a Mahatma then, answered the question and for 28 long years led India. On January 30, 1948 Gandhiji died and four crores Muslims of India asked: "What will happen to us now?" Pandit Jawaharlal Nehru, Gandhiji's political

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heir by adoption, answered the question and if we are to believe Mian Iftikharuddin, that double-crossing Muslim politician of Pakistan who swore allegiance to India and then flew to Pakistan, "Muslims are treated better in India than the Hindus are treated in Pakistan". On December 15, 1950, Sardar Vallabhbhai Patel died and people again asked: "Who will replace Sardar Patel?" We have now Dr. Kailas Nath Katju growling out the answer from our Home Ministry.

With Pandit Nehru stepping into his 65th year, once again people ask the question: "Who will succeed Nehru?" The question makes the Hindus dumb and the Muslims tremble with fear.

Now, do we want another Nehru or merely another Prime Minister for our country? To find another Nehru we must know who and what Nehru is? To get another Prime Minister we must know what our requirements are?

Let us speculate on another Nehru by surveying the original edition.

Pandit Nehru, the last of the Congress gods, was born in Kashmir in 1889 in a Brahmin family of Pandits (In Kashmir every Brahmin child is born a Pandit—he he a Kaul, a Katju, a Ganju or a Tikku. The word 'Pandit' means a man well versed in Sanskrit and the Vedas. Pandit Nehru is, of course, well versed in English and Marxism). Pandit Nehru's father, Motilal Nehru, was a rich and flourishing lawyer who believed in Western education, culture, wine and polish. Jawaharlal Nehru therefore got his education in Cambridge and returned to India a barrister of the Inner Temple to become an advocate of the Allahabad High Court. With Pandit Motilal Nehru still living and roaring, no one risked a case with the little barrister of five feet odd inches and 140 lbs. weight. The lawyer's gown, therefore, served merely as a costume for family photographs. It made Jawaharlal look a handsome lawyer between his two ugly sisters.

In 1918, Jawaharlal Nehru became the Secretary of the Home Rule League. That brought him under the influence of Gandhiji. The astute Bania, though essentially a good man, was himself a strange bundle of many complexes. Small in physical stature, the man had a rebellious spirit. He had not liked being kicked about by the British in South Africa. He hated the British though all his life he emphasized his love for them. He

was waiting to score a moral triumph over the Baldwins and Churchills of England by showing them that the man they described as a 'naked fakir' had bagged a blue-blooded, English-dyed Indian aristocrat as his follower. Jawaharlal presented this opportunity. Gandhiji straightaway adopted the ever-impulsive and impressionable Jawaharlal and put him on his own lap as his heir. Gandhiji thus scored over the die-hard Conservatives of England and in doing so got for himself the world's best trumpeter.

Jawaharlal Nehru never earned a pice till he took office as Prime Minister and on September 15, 1924, when his father disapproved of his political activities, Gandhiji had to write to Jawaharlal: "Shall I try to arrange for some money for you? Why may you not take up remunerative work? After all you must live by the sweat of your brow even though you may be under father's roof. Will you be correspondent to some newspapers? Or will you take up a professorship?"

After this Gandhiji gave Nehru a monthly allowance of Rs. 300/- till the last day of Gandhiji's death.

Jawaharlal Nehru, who began to live by the sweat of his brow for the first time in 1946, that is at the age of 57, has today 2069 crores to waste on the Five-Year Plan and the destiny of 360 million people in his hands. This man, who relied for 57 long years on his father's patrimony, Gandhiji's blessings and some precarious royalties from his own books, is today asking the youth of the country to toil and sweat for the future of the country.

And what has Nehru done all these years for his country which he professes to love so ardently? Gandhiji caused a social and political revolution in the country which inspired the people to defy the British rulers and break our 200-year old shackles of slavery. Sardar Patel wiped off over 500 princes living on the blood of our people and painted the map of India in a homogenous colour of unity.

What definite achievement has Pandit Nehru to his credit during the last 35 years that he has been in politics? When Gandhiji was living, Nehru echoed his master's voice through the length and breadth of the country. After freedom he became the Prime Minister and paraded through the streets of London, New York and Washington as the Prime Minister of India. He collected round him other Nehrus, Kauls, Katjus, Ganjus and Tikkus of Kashmir and sent them on holiday tours to foreign countries as our ambassadors. He pushed up his own sister till she was finally dropped into the President's chair in the U. N. O. Assembly. He floated the Five-Year Plan with a capital of 2069 crores and in the first three years lost over 1600 crores without an inch of extra land becoming fertile. Even the small French and Portuguese possessions which disfigure the fair face of India are still there after our absolute freedom of six years. He wasted crores in Kashmir over a traitor like Sheikh Abdullah. He is now spending millions in Korea chasing the mirage of international prestige while millions of his own countrymen are dying of hunger and disease.

During the last six years, Pandit Nehru has talked billions and billions of words—more words than all the political leaders of the world together uttered in the 20th

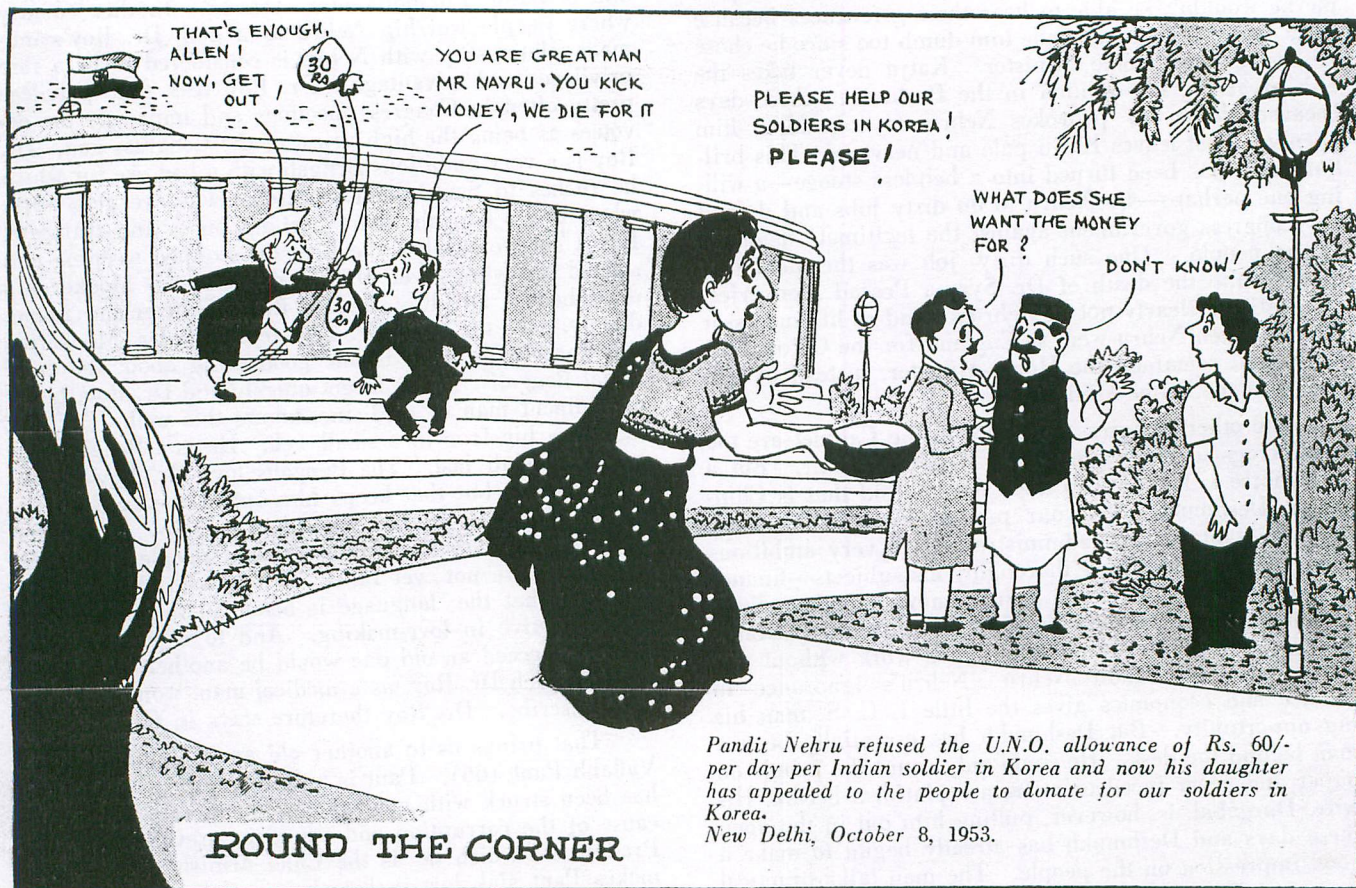
century so far. But what did all this voluble output bring to our people? Nothing! Nothing at all in bread, shelter, employment or opportunity. The Nehrus, the Kauls, the Katjus, the Ganjus and the Tikkus got all the opportunities.

Those who love this man blindly must realize that Nehru's achievements have been all negative. Those, who think that Nehru's foreign policy of neutrality has saved us from a Chinese invasion or American exploitation, must remember that if the Chinese had been ready for expansion, not even Gandhiji with his non-violent humbug could have stopped the Chinese. The Communists are ruthless in their politics and don't suffer from any delicate considerations for the neutrality of other nations. The Russians and the Chinese are busy putting their own houses in order. When they have finished this work, they will look beyond their borders. No Nehru can save our country then, except the people. And our people have been kept disarmed though we have been free for six years.

Taking his life-breath from our illiterate and hero-worshipping masses, Nehru has kept our people uneducated without even a serious attempt to educate them through six years of freedom because on their continued ignorance is raised his throne of power and popularity. Nehru's government is a disgraceful web of scandals that concern ghee, jeeps, dams, copper wires, milk, molasses, steel, deodar sleepers, prefabricated houses, railways, transport, export, import and a thousand other items. This man with the cataract of mass power in his eyes doesn't see any scandals in these scandals. Deaf to the groans and grievances of our starving millions, he could not hear even the heartrending wails of Lady Jogmaya Debi when the 84-year old mother wept on the warm corpse of her illustrious son.

After all this, do we want another Nehru, another egocentric, power-crazy, ivory-tower aristocrat or do we want another Prime Minister, a statesman-politician, who will use the devotion of our people to build a modern, democratic state for the good of the people? Let our people honestly answer this question before they tremble at the thought of losing Nehru.

Who is then to be our next Prime Minister? With the masses still living in the bliss of ignorance, he has to be a man of the masses to be able to capture the people's votes and to stop the people from rebelling in spite of poverty and starvation. With the destiny of 360 million people at stake, the man must have administrative experience to conduct the affairs of a sub-continent efficiently. With so many castes, cultures and complexions fusing or conflicting in our country, the man must be free from prejudices and inhibitions. With chronic poverty as the main religion of our people, we want a man who has honestly earned and lived with the people all his life. Surrounded as we are by hostile ideologies and over-affectionate exploiters, we need a shrewd, well-travelled politician with courage and cosmopolitan outlook, a man who would not flinch from strong and unpleasant action when necessary. Since we have adopted a democratic Constitution, we want a man who believes in our way of democracy without constantly looking through the window at China and Russia and sending his sister and daughter to get first-hand reports of progress in these countries.



Unarmed and helpless as we have been through centuries, we want a man who believes in strength—strength of arms, strength of unity and strength of character—a man who will rewrite our old history of chivalry, if need be, in deeds of blood and sacrifice. And above all we want a man of the people—with honesty, intelligence and imagination. A tall-talking demagogue with high-sounding words and an empty bowl will never change the destiny of our people.

With the Congress ruling the roost at the moment, our next Prime Minister has to be a Congressman. There is not a single man among the present Congress leaders who will pass the test given above. We have therefore necessarily to choose the least evil.

If Pandit Nehru retires tomorrow, his natural successor would of course be C. Rajagopalachari, as the most senior statesman in the country even though Rajaji's walking stick now trembles with age. But knowing that Rajaji would not refuse the opportunity to become the Prime Minister, stick or no stick, Pandit Nehru of course won't retire. No Congressman has yet willingly given his place to another. Rajaji has therefore to be ruled out.

That leaves three sources from which the next Congress Prime Minister can possibly come: the present Cabinet, the Chief Ministers of the States and the Congress Party.

From the Cabinet, Maulana Azad is the most respected Party member. He is a senior Congressman with the Gandhian smear on him. He is an Urdu orator with a high-flown language which half of his audience cannot

understand but being essentially an excellent speaker, the masses like him for his diction and dramatic gestures. He is additionally a good administrator though he is suspected of giving a long ear to the complaints of Muslims. But the Maulana is a sick and rheumatic man, who at his age (65) and state of health cannot take up the administrative responsibilities of a big nation. Besides, he doesn't know English a disadvantage that would be very embarrassing in dealing with foreigners. Another possible disqualification, in spite of our much-boasted secularity, would be Maulana's religion. It would require many more dynasties of Nehru and Gandhi before Indians would like the idea of having a Muslim Prime Minister now that Pakistan has decided to become an Islamic Republic with only a Muslim as the head.

On the grounds of being a Muslim, Rafi Ahmed Kidwai, one of our most competent administrators, also loses much ground as a candidate. Rafi is also a very sick man at 59 with high blood-pressure and a bad thumping heart. That is why he goes underground for a week every month. Besides, Rafi is not at all a man of the masses. He is essentially a drawing room politician who turns politics into an intriguing game of marionettes. Rafi is a designing type who would make a fine lieutenant but a bad leader. His recent performance of hysterical opportunism of shuttling between the Congress and the Praja Party has left behind a bad taste. Rafi is not considered reliable in the Congress hierarchy and the white-capped angels have good reason to do so.

That brings us to Dr. Kailas Nath Katju, another Kashmiri pandit. Katju is 66. A brilliant lawyer, Katju is another Gandhian Congressman who is known

for his rare administrative ability. But he is not a man for mass contact. And even if he moved among the people he wouldn't be able to hear their grievances because he is deaf. Nehru has made him dumb too since he chose to become our Home Minister. Katju never takes the risk of giving his opinion in the Parliament these days because doing so provokes Nehru to contradict him openly. That leaves Katju pale and nervous. This brilliant man has been turned into a helpless stooge—a willing one perhaps—by Nehru to do dirty jobs and defend the Congress government against the legitimate demands of the people. One such dirty job was the denial of inquiry into the death of Dr. Syama Prasad Mookerjee. Dr. Katju is clearly not in Nehru's mind as his successor because when Nehru went to England for the Coronation, Katju still remained the Home Minister, instead of officiating as the Prime Minister.

The other Congress ministers in the Cabinet are too small frogs to be in the Prime Minister's chair. But a dark horse is training up these days. And that is Chintaman Deshmukh (57), our present Finance Minister. This brilliant I. C. S. administrator is a very ambitious man. Because he knows thoroughly his subjects—finance and economics—of which Nehru knows precious little, Deshmukh has been the only Minister in Nehru's Cabinet who has been able to do some good work without the interference of Pandit Nehru. Nehru's ignorance in finance and economics gives the little I. C. S. man his big opportunity. But Deshmukh has essentially been a man behind the desk. He could only count the people on paper and never faced them from a platform before. His wife, Durgabai, is, however, pulling him out in the open these days and Deshmukh has already begun to make a good impression on the people. The man talks practical sense usually unless he is in Nehru's company. Though Deshmukh is not a Gandhian Congressman, his marriage with Durgabai, a deep-dyed Gandhian Congresswoman, has given him caste as a Congressman and may make him acceptable to the old guard among the white caps. As our country needs at the moment more administrative talent than mere mass frenzy, Deshmukh would by far be the best man to succeed Nehru as the Prime Minister of India, if the other Congress angels allow him to do so.

That brings us to the second tier in the Congress heaven—the State Ministers—from which to pick up the archangel, the St. Michael to fight the satans of Socialism and Communism.

Rajaji is, of course, too old to be considered. He is rushing towards the original St. Michael in heaven. That leaves only three prominent angels on hand: Dr. B. C. Roy, Govind Vallabh Pant and Morarji Desai. The other provincial angels, who are strangers in their own provinces, cannot be expected to be popular in a vast continent like India. They are, therefore, ruled out.

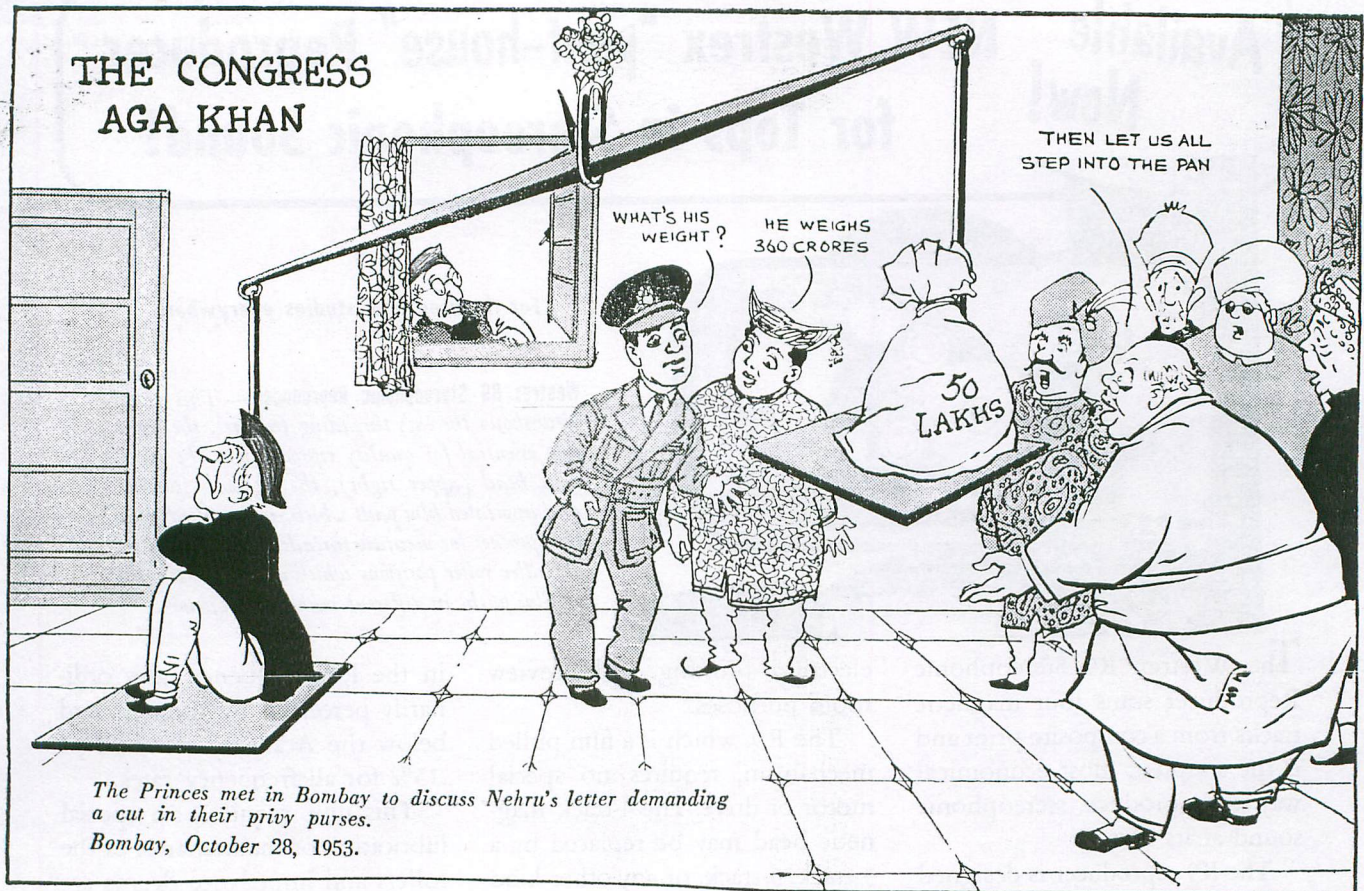
Dr. B. C. Roy (71), the present Chief Minister of Bengal, is a Congressman who knows the hearts of all Congressmen, dead and living, having examined them all himself. Whenever Dr. Roy went to jail it was always to examine some prominent ailing Congressman. In fact Dr. Roy himself became a Congressman only by counting the heartbeats of Congress leaders like Gandhiji, Sardar Patel, Nehru and others. He is one of the two

persons in India who calls Nehru as Jawahar. The other one is Babu Purshottamdas Tandon. In this country where people worship Nehru as a god, Dr. Roy's intimate relationship with Nehru is considered to be a rare privilege and advantage. Dr. Roy uses this privilege pretty often in Congress meetings and impresses the devotees as being the high priest of the Congress god. Dr. Roy is a very ambitious Bengali with a bad eye for which he rushes to Switzerland so often. The eye gets worse when Roy's Bengalis start burning buses and tramcars. But it got worst when the Bengalis stopped weeping and started growling over Dr. Syama Prasad Mookerjee's dead body. Dr. Roy had to fly to Switzerland immediately. By the time Dr. Roy returned, Dr. Mookerjee was forgotten. That is one good thing about the emotional Bengalis. They forget quickly and Dr. Roy, being an eminent man of medicine, knows this well. Dr. Roy is a very big frog in a small well. He is a Bengali first and a Bengali last. The Bengalis love Dr. Roy's parochial outlook but that keeps him out of the race for the Prime Minister's Stakes. Besides, Dr. Roy cannot impress people with his Hindustani and people in the rest of India have not yet fallen in love with Bengali, not knowing that the language is beautiful to the ear and most effective in love-making. And to expect an older man to succeed an old one would be another act against nature which Dr. Roy, as a medical man, would not himself prescribe. Dr. Roy therefore stays in Calcutta.

That brings us to another old angel, Pandit Govind Vallabh Pant (66). Pant is an old Gandhian angel who has been struck with gout and rheumatism probably because of the corruption and nepotism prevalent in Uttar Pradesh of which he is the Chief Minister. The gout makes Pant sink low in his chair and keep his legs on his office table. Now, we can't have a Prime Minister in that pose constantly in Nehru's India. What will the foreigners say and how can the press photographers take photographs in that pose?

Pant is a fine speaker, a formidable parliamentarian and a good and honest man. But he is too fat and too ill to be our next Prime Minister. And a gouty Prime Minister will make the whole nation rheumatic.

That leaves us Morarji Desai (57), the wonder amongst our present-day moral wonders and the Chief Minister of Bombay. Morarji is essentially a good and kindhearted man. Though sometimes vicious in temper, he is a sincere man. But he has acquired the habit of posing like other Congressmen and Morarji unfortunately chose Gandhiji as his model for posing. Now, being Gandhiji is bad enough but aping him is worse. Apart from his administrative ability and experience, the greatest advantage Morarji has is his most wonderful memory. This makes him look intelligent without being very intelligent and it lends an extra sharp tip to his already long nose which so often goes nosing in other people's lives and affairs. A man who has chosen to ape Gandhiji and probably secretly prays for a martyr's death must be a man of fads. Gandhiji himself was a big bundle of them. But Morarji's fads, though irksome, are well-meant. The Parsis in Bombay will never understand that Morarji always means well however bluntly and unpleasantly he may express his intentions. Morarji's obstinacy is misunderstood for strength and yet he shows a certain character in his decisions—a character that is completely



lacking in Nehru's decisions. Morarji is additionally a man of the masses, though unpopular at the moment. He is a good speaker and has a personality that commands respect. And in spite of all his proverbial bluntness and display of obvious honesty, Morarji can still be a shrewd Party man of politics and intrigues. That is his inheritance from Bulsar. If we forget Chintaman Deshmukh, Morarji Desai should step right into the Prime Minister's post as a tried and reliable Congressman. And Morarji will do greater good to the country than Nehru has done. For, Morarji has some method and character in his madness. Nehru has none.

That takes us to the third tier of the white-capped angels—the Congress Party. By his brusque and tyrannical ways, Nehru has so much demoralized the Congress Party that there is only one Congressman left with some pretensions of individual stature and talent. That man is S. K. Patil (53), the President of the Bombay Provincial Congress Committee. The rest have been unceremoniously castrated.

Patil is a good Congressman, a shrewd politician, an excellent organizer, a fine speaker and a unique man for mass contact. He has no inhibitions. He is an intelligent man of practical wisdom. His rare talent and individual stature are, however, not liked by those ruling the roost. Patil is, therefore, on the shelf and because Pandit Nehru doesn't like him, others have also learned to dislike him. Patil has no future in the Congress unless Nehru reclaims him before it is too late. Patil is a man who is qualified in many ways to become our Prime

Minister but personal jealousies prevalent amongst the white-capped angels will never allow Patil to be within a hundred miles of the Prime Minister's post. Due to a silent and vicious conspiracy against this old warrior of the Congress, a reward of his intimate association with Sardar Patel, the country is losing the active services of a man who has the talent of a great administrator. It is a pity.

It is not therefore impossible to find our next Prime Minister. There are at least three persons in the Congress hierarchy who can take up the post in a minute and do a better job of it than Nehru has done so far. Those persons are Morarji Desai, Chintaman Deshmukh and S. K. Patil.

But if we want another Nehru then we have to re-enact the history of 65 years and call back Motilal Nehru, Gandhiji, Sardar Patel and other white-capped angels from heaven and ask the satans of England to take over India again, because Nehru is but a creature of our past history. The fools who ask the question "Who will succeed Nehru?" and tremble while answering it will do well to have only a peep into the hoary history of this ancient land to discover that there have been a thousand Nehrus since the days of the Ramayana.

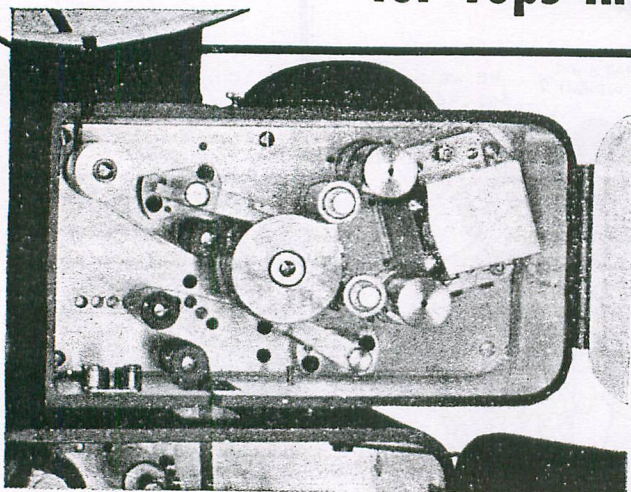
In comparison with them the present Nehru may, perhaps, miss his place in the history of this great nation.

"Girnar",
Bombay,
31-10-1953.

Baburao Patel.

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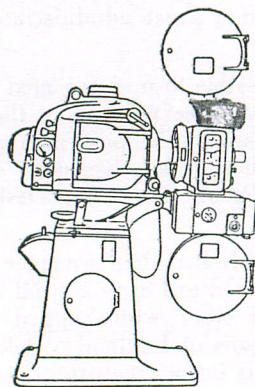
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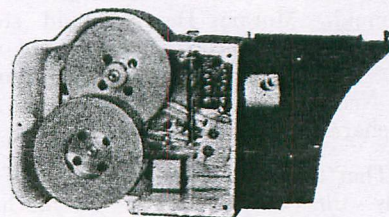
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Westrex R9 Stereophonic Reproducer — *The rear view shows the two fly-wheels, the flutter suppressor mechanism, and the output terminals for the magnetic tracks.*

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Their hair is soft and their faces sweet but their tongues have an edge that cuts the male heart into a thousand bits. This girl has tempting lips in addition but they are never used to hold the tongue in check. And doesn't Shashikala talk nineteen to every one else's dozen in "Chacha Chowdhary", a social theme produced by A. R. Kardar?

WRONG BAITs FOR RIGHT CAUSES !

We know beggars can't choose but beggars can at least be honest and admit that they have no choice. But the new community of cause-solicitors that has sprung up all over the country—largely composed of women in menopause or marital maladjustment and official wives sweating for their husbands' promotions at the cost of others—does not consider it necessary even to apologize to the people whom they invite by wrong inducements to several fund-raising shows and entertainments when the 'inducements' advertised don't make an appearance on the stage.

The prices in these fund-raising shows, which benefit anything from a blind man to the Five-Year Plan, our national blindman's buff, are usually very high because the cause we are told is always great. To justify these prices and to collect capacity houses, the organizers almost always announce the names of well-known film stars as participants in the day's programme. Though there is nothing attractive left in our film stars, there are still a lot of poor and idiotic people who are thrilled by the presence of these denizens of the celluloid world. These people, who rarely care for the cause of the fund-

BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

raising organization, pay the high prices to see their favourite film stars and when the film stars don't turn up they naturally feel cheated. But do they get any explanation? No! The organizers often lack even the ordinary courtesy to express the usual regrets to the public for the absence of the artistes. Having pocketed the money for the day, they conveniently forget the feelings of those who have been duped to pay under false promises.

Reader Satyanarayana Rao of Kurnool complains bitterly about a similar confidence-trick played on the trusting people of Andhra by the Andhra Capital Committee which had organized a film-star parade on the occasion of the inauguration of the new Andhra State. The star parade was to include "the inimitable screen pair Raj Kapoor and Nargis" and other leading stars from the North and the South and the tickets were priced from Rs. 10/- to Rs. 100/-. Raj and Nargis did not turn up.

We don't know whether Raj and Nargis had promised to visit Kurnool or not—and even if they had promised it would be stupid to sell tickets on these star-promises which are very rarely kept—but the Andhra Capital Committee had no business to deceive their own people on an auspicious day, even though the collections were to be used for perpetuating the hallowed memory of Potti Sriramulu.

Only Yakub and Roopmala from Bombay walked across the Kurnool stage followed by some Madras third-rate film artistes. Yakub must have probably gone to meet the "Bedars" and the "Waddars" of Kurnool because he didn't give any performance on the stage.

Seeing the fiasco, even Pandit Nehru left the place within a few minutes followed by his camp-followers like Trivedi, Radhakrishnan, Katju and Rajaji. Well, the Andhras who paid the high prices felt cheated and we think they have a right to feel so.



There is little to choose between an angry woman and a wild cat. Geeta Bali has lost her temper in "Sailaab", a social theme produced by Mukul Roy.

If any woman wants a man to plot and design, Ramsingh is the one man who can do it well. He is teaching Smriti Biswas a few professional tricks in "Sailaab", a romantic tale produced by Mukul Roy and directed by Guru Dutt for Emar Films.



When the devil lets her down, a woman rushes to God and religion. Luckily for her, our scriptures have all the prescriptions needed for a woman's million emotional troubles. Let us hope Geeta Bali finds her medicine in "Sailaab", a dramatic social story of Emar Films produced by Mukul Roy.

We were also recently inveigled into wasting our time and money on a show by a good woman like Mrs. Achamma Matthai. Mrs. Matthai, a good and kindly Christian, has undertaken to organize the local Bharat Sevak Samaj by collecting money for the National Welfare Fund. But she seems to have begun the job by trusting film folks.

An important item in Mrs. Matthai's programme of a recent fund-collecting performance was the singing of "bhajans" by Mrs. Geeta Dutt (previously Geeta Roy), the popular film singer. This item was featured in the programme with a special photograph of Mrs. Geeta Dutt. We waited till the end of the school-girl dancing provided by Miss Vishvanath but Mrs. Geeta Dutt did not turn up even after the anthem was sung.

Did we feel cheated? We didn't, because we have heard better music than Geeta's but many people in the audience did feel cheated. They had probably come in a religious mood to hear Geeta's Bengali-tuned "bhajans". They left in an irreligious temper.

What we, however, felt was that Mrs. Matthai, the good Christian, forgot to apologize to her guests for the non-appearance of Geeta Dutt.

We don't blame Mrs. Matthai for trusting a film artiste in her first essay in collecting funds. Every good Christian does that at least once. But we didn't expect a good Christian to forget her good manners.

But we won't embarrass Mrs. Matthai by insisting on an apology if she promises to remember that no film artiste—of whatever sex—should ever be relied upon nor should any tickets be sold on the promises given by such persons.

On October 17, 1953, these film stars let down even the blind boys of the Dadar School by not keeping their promise to give a performance in aid of the blind at the Sunderabai Hall. Those who cheat the blind can cheat any one.

If the cause is good, people will always patronize it and they don't need a bait which runs away from the hook.

PAKISTAN'S MOONSTRUCK MINISTERS

When a State begins to administer its affairs according to the waxing and waning phases of the moon, as Pakistan is doing now, it may be safely predicted that it is heading for suicide and disaster.

Racial and religious fanaticism is not only making Pakistan a bankrupt nation but also a no man's land. Contemporary history has evidently no lessons to teach to the fanatics who rule the roost in Pakistan. Actuated by motives of plunder and illicit gains, Pakistan has been insisting on arrogating Kashmir to itself and swallowing all the property left behind by the unfortunate refugees from Sindh and Punjab.

If such plunder and illicit gains are the inherent attributes of the much-flaunted Islamic democracy, then there is not going to be much of decency and righteousness in the new Constitution of the Islamic Republic of Pakistan which is on the anvil now in the Constituent Assembly in Karachi.

The Hindu members of the Pak Constituent Assembly walked out the other day and Mr. Suresh Chandra



Chattopadhyaya, the leader of the Hindus and one of the few courageous Hindus left in Pakistan, said in the Assembly: "We, the Hindus, form about 14 per cent of the population. We are the citizens of the State of Pakistan, always anxious to make Pakistan a prosperous, democratic and modern State. We, in our humble way, have been working in the Assembly and its committees to make a suitable constitution but the recent trend and proceedings in this House have been a disappointment to all of us.

"During the discussion there was repeated insistence on the two-nation theory while the Muslim majority in the Assembly took a decision that no legislature should enact any law repugnant to the Holy Quran. Our modest claim that our personal laws would not be interfered with or declared void on the ground that they were repugnant to Holy Quran has been rejected.

"It has been proposed that the name of the State should be Islamic Republic of Pakistan deviating from the original name of Pakistan only. It has been further proposed that the head of the State should be a Muslim. This tramples the principles of equal rights of all citizens and implies an inferior status to the non-Muslims."

After coming out of the Assembly Mr. Chattopadhyaya told reporters: "They want to make a theocratic State against democratic principles. This is to drive out all Hindus having any self-respect from Pakistan."

This shows how the wind is blowing in Pakistan and how much democracy the new Prime Minister, Mahomed Ali, learnt from his big brother Nehru in two meetings.

The same intolerance and religious fanaticism which Pakistani Muslims show in their dealings with their minorities, are seen in their trade dealings with India. Even our ever-neutral Nehru Government, with its inherent over-anxiety to please and appease everyone between the sky and the earth chasing the mirage of peace and harmony, got fed up with the Islamic one-way antics of Pakistan and refused to extend the Indo-Pakistani Trade Agreement which expired in September 1953, even though Pakistan wanted a three-month extension, of course for its one-way traffic.

The same intolerance and religious fanaticism have been the distinguishing features of the film trade existing between India and Pakistan. For over a year now Pakistan has frozen over a hundred Indian pictures in its Customs and brought 250 theatres in Pakistan to the threshold of ruin. When all the theatres in Karachi closed down on September 21 for 11 days in protest, the Pakistan Government promised to release 42 Indian pictures from its Customs on rental basis. The theatres opened their doors again but the Government did not keep its promise.

In the meantime District Magistrates, who grant licences to the theatres, have issued instructions to the Pakistan cinemas that they must reserve 20% of their total playing time for pictures made in Pakistan otherwise they would be refused licences.

As all the cinemas are owned by Muslims, who are themselves sufficiently good religious fanatics, this order was hardly necessary if the Pakistan film industry had

When Ramsingh starts nosing, girls have to be very careful. That boy's reputation is national. See how defensive Shakila looks in "Rajmahal", a thrilling tale directed by Nanubhai Vakil for Shah Pictures.



With that smile and those curves Shakila can beat many. But something seems to have gone wrong with the career of this once-promising artiste. Meet her in "Rajmahal".



One man who ought to be behind the bars all his life is the old Pathan, W. M. Khan. We don't know what a charming girl like Shakila is doing with him in "Rajmahal", a romantic tale directed by Nanubhai Vakil for Shah Pictures.

pictures enough to occupy 20% of the playing time. But the tragic humour of the whole affair is that the Pakistani film industry has hardly produced eight rotten pictures in six years which pictures can with ease run out of any cinema within eight weeks. Where then is the Pakistani cinema owner to get pictures for the 20% reserved playing time?

Even Pakistan's Information Minister Shuiab Qureishi, the one-time Gandhian angel in Bhopal, wants the Pakistan cinemas to exhibit 20% Pakistani films but doesn't tell the cinema owners where to get these films from.

The net result of all this blind and fanatical stupidity has been that the Government of Pakistan is losing three crores of rupees every year in Entertainment Tax alone which Indian pictures were earning for Pakistan.

All this muddle has been caused by a few fanatical and utterly discreditable gangsters led by W. Z. Ahmed, the man who defrauded Indians and left behind debts of 40 lakhs of rupees in India under the name of Shalimar Pictures before flying to Pakistan. This man, embittered in his married life and frustrated in his business ventures, seems to have decided to misuse the inherent fanaticism of the Muslim rulers for his own vindictive purpose by creating a chaos in Pakistan's show business.

This is all stupid and suicidal and if Pakistan wants its 250 cinemas to survive and earn for the Government the handsome amount of three crores of rupees in Entertainment Tax annually, for another 25 years at least it will have to depend solely on Indian films to do so. The Ahmeds and Hashmis of Pakistan's silly film industry are not going to produce all the pictures which the country needs for another hundred years. That is as great a truth as any of those found in the Holy Quran.

Where then is the sense in cutting one's nose to spite the neighbour?

MARKET VALUE OF FIGURES

Whatever her education and intelligence, in this man-made world a woman's assessment is finally made by her physical charms. Through ages men have praised her scintillating wit in the salons of the world, they have enacted history to give shape to her designs, they have written poems and novels on her domestic virtues but while doing all this their eyes have wandered from the face to the foot only in search of the physical woman. The physical charms of the woman have been her first and last assets since the days of Adam and fashion creators of Paris and Hollywood know this too well the way they seasonally shift the emphasis from one part of the female form to another.

"Bottoms are on the top again", says a famous dress designer and quotes Hollywood's Marilyn Monroe, the notorious calendar nude, as an illustration. Which means that Marilyn has a posterior that makes men see her twice and dress designers have to drape up that bottom in a manner to make it jump into the male eye quickly and stay there, to the exclusion of every other part of the woman, a good few hours of his wakeful night.

Women themselves decide the points where they want the male eyes to focus by their individual beauty and popularity. For instance in 1910, Lillian Russell,

that famous actress, carried the world on her big and beautiful bust while ten years later Clara Bow, the "It" girl of Hollywood, stripped her shapely legs and opened the eyes of the world to the beauty of female legs.

In 1930, Carole Lombard, another Hollywood charmer, shifted the male eye up to her well-shaped back and bottom by stripping the former and thinly covering the latter. Then in 1940 came Lana Turner, the woman who gave a chit to Nehru without his sweating for it. She took the male eyes back to the front again and gave them a resting place on her bursting mammary glands so long that every American went home and called his wife 'Mamma'.

Now in 1953, the world is revolving round Marilyn Monroe's bottom. It is, we are told, on the top of the world and the Tensings of fashion are trying to climb it with new costumes. These seasonal Western trips between the face and the feet and the bust and the bottom of a woman may provide thrilling experiences to the male eyes in the West but these milestones in female form hardly make news in India where the female form has been fully exposed and exploited for thousands of years.

On almost every ancient temple of the Hindus we see innumerable sculptures of the female form in numerous poses and reposes, alone and with her mate. Many of these sculptures are symbols of phallic worship that existed in India once and is still very much in vogue.

But the best of the female figures are seen in the sculptures of Ellora and the frescoes of Ajanta and a mere glance at these figures proves that the ancient Indians wanted their women not only full in their busts and bottoms but also in other parts that go to make a woman complete. And the way these ancients have given shape and colour to their desires in bed, our present day Monroes and Turners would look poor specimens of womanhood in comparison.

What, however, our Indian film girls should learn from all this is that while the Western world pays millions to a girl for the right development of one part of her body, our film girls don't get a thousandth of her glamour and profits for the whole of their bodies.

While the West discovers the beauty and development of certain parts of the female form, we in India are compelled to notice the lack of development of physical parts in our film stars. Now if someone offers a prize for flat bottoms, we shall have quite a crowd competing. Some of the familiar candidates would be: Nimmi, Purnima, Kalpana Kartik, Nutan, Kamini Kaushal, Madhubala, Asha Mathur, Veera and Bina Rai. These girls would lose the mixed stakes of busts and bottoms even if thrown in the midst of ten-year olds.

In fact, we have three popular sizes in busts and bottoms in our film stars: no size, medium size and big size. In the medium size we have 'girls' like Jayashree, Sandhya, Smriti Biswas, Nargis, Arti, Sheela Ramani, Meena Kumari and Peace Kanwal. They, however, cannot compete with the Monroes and Turners of Hollywood in sex or glamour.

In the big size we have Begum Para, Meena, Mohana, Pushpa Hans and Nirupa Roy but these 'girls' are so big all over that they can only win the prize in a cattle show.

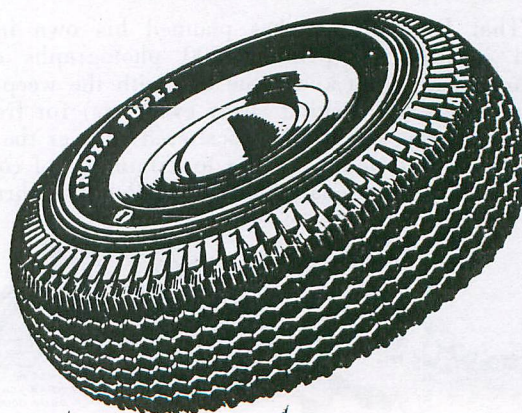
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glamorous stars make the best of their natural gifts by living a strict and regular life and don't allow food and habits to distort the gifts of nature. Our stars think that their busts and bottoms are only meant for frivolous cricket and have no artistic purpose to serve in this industry of commercialized art. And that is a pity.

YOU'LL HARDLY BELIEVE —

That film actor Dilip Kumar, in spite of his buying a new family house at Pali Hill spending Rs. 1,60,000/-, still maintains a special shack at Juhu for his personal treatment. He says it is done under medical advice to cure his gas trouble which needs plenty of abdominal massage every evening. We must, however, say that Dilip employs strange masseurs who probably wear a sari to give the treatment a motherly touch.

That Dilip Kumar has planned his own international invasion by printing 500 photographs of his favourite pose (you know, the one with the weepy face and a ferrety look behind bushy eyebrows) for free distribution among his girl fans scattered all over the world from India to Iceland (Thanks to Filmindia, of course). That is an international challenge to Pandit Nehru.



That film actress Vijayalakshmi, the bedroom-eyed belle of Bengal, is reported to have had an attack of religion the other day when she was seen at Haji Malang, the Pir's dargah at Kalyan, with two mill-owners. Haji Malang Saheb is a boon-granting Pir and we wondered for days what Vijayalakshmi had asked till one day —

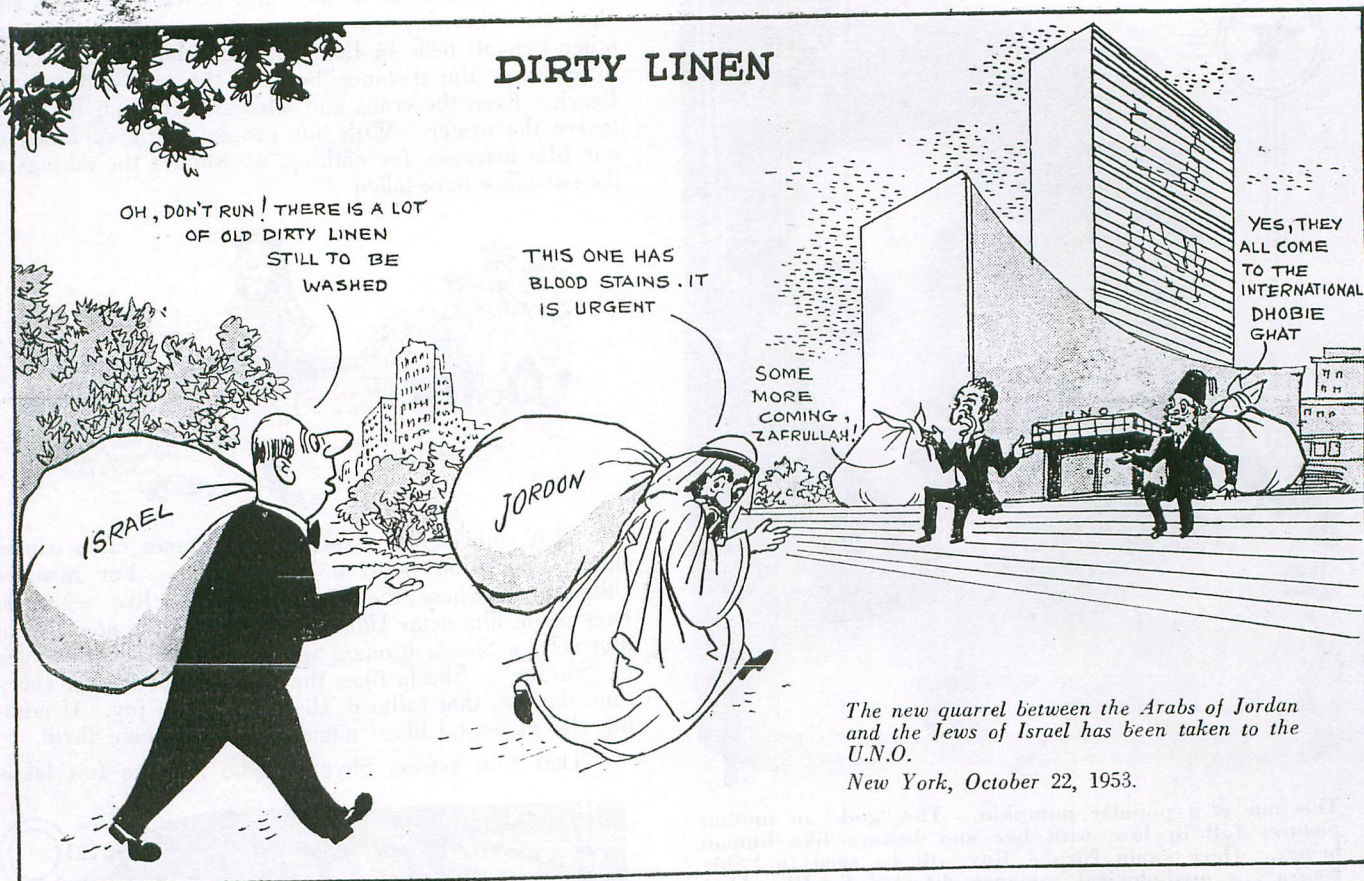
That later Haji Saheb's boon came as a surprise to many people who were guests at a private party including, of course, Vijayalakshmi. Right when the clock struck midnight, a man with a long chin appeared from somewhere and took away Vijayalakshmi and in that hypnotic moment the girl forgot her usual good manners and walked away without wishing even the host and the hostess, leave alone the other guests.



That the Qureishi Sisters—Zeb and Taji, film stars without films—seem still to be on the hunt for roles in films. Having finished all the rainbow saris and shiny Punjabi costumes, they recently appeared in screaming



We have said before that short-nosed women have a temper. They also have tears hidden in their big eyes. Watch the clouds gather in those beautiful eyes of Smriti Biswas in "Kali Raat", a social theme produced by A. K. Rangoonwalla and directed by Girish Trivedi for A. C. Films.



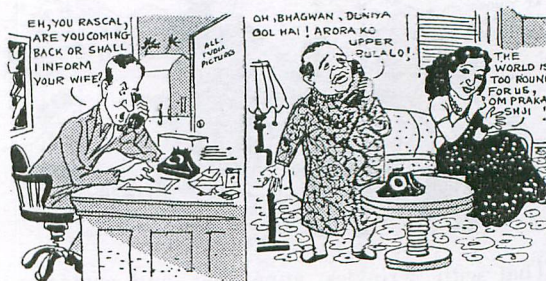
slacks and sweaters at the "muhurt" of actor Nasir Khan's first suicidal essay in production called "Muhurat". These girls forget that our producers also see these costumes on dummies in our shop windows.

That lyric-writer Rajendra Krishna wanted Pandit Nehru's reception when he went to Madras to write songs for a picture. Film comedian Om Prakash gave him a grand reception at the station with the loudest band in town, the driest leaves and flowers and the thinnest South Indians available. Lyric-writer Rajendra became dumb and could not write for a week.

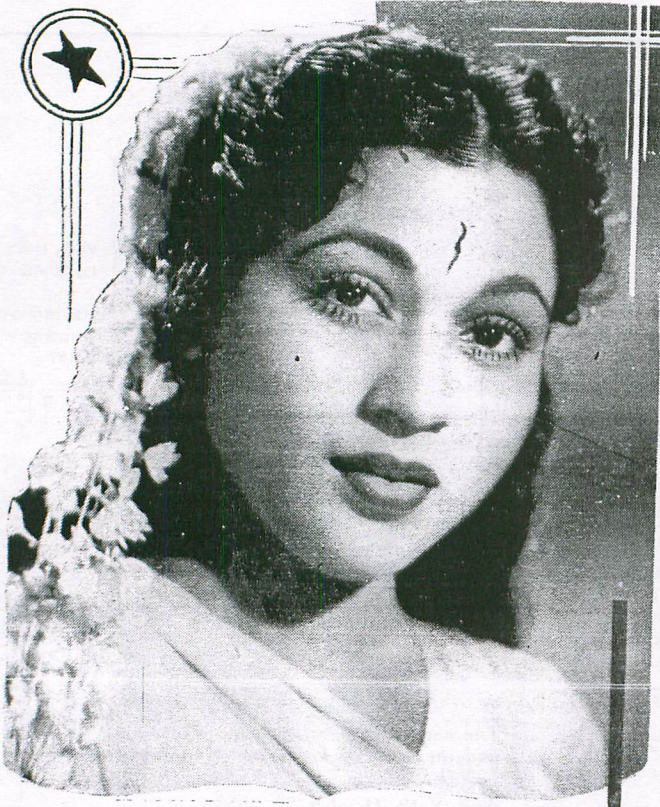


That Producer Bakshi Jung Bahadur, Om Prakash's elder brother, mainly deals in innocents from Pakistan. He recently imported one called Nadira Malik, straight from Lahore, for screen work. The girl turned out to be so innocent that when the police asked her for her passport, she quickly brought out a liquor permit. Well, you can't stay in India on liquor permits. Or can you, the way young girls get these permits?

That brother Om Prakash has decided to prove to the Bengali belle Anita Guha that the world is really round, as round as he wants to depict it in his picture, "Duniya Gol Hai". So one day he told his wife that he was going to see a Pir in Delhi and pray for his blessings to end Prohibition and other tortures but actually landed in the Connemara Hotel in Madras with Anita Guha after travelling on the plane as "Mr. & Miss Punjabi". While the wife kept looking towards Delhi, Producer Arora kept studying Madras air flights waiting for Om Prakash to return.



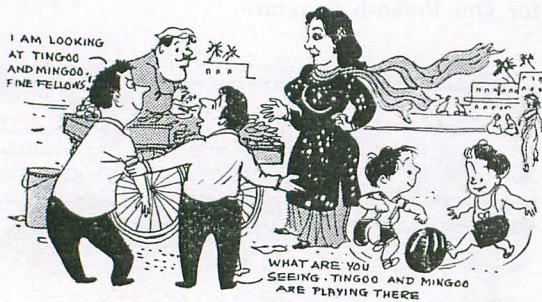
That way out in Rome Geza Herczeg, the man who claimed to have written "Emile Zola" and compared Bernard Shaw with Mahatma Gandhi and was in consequence kicked in the pants by Kishore Sahu, met Kishore Sahu once again at the table of a common friend. And for a minute the Hungarian Jew couldn't remember where he had seen Kishore Sahu, till Kishore recalled the encounter at the Poddar College Hall in Bombay.



This one is a popular pumpkin. The 'gods' in motion pictures fall in love with her and behave like human beings. Once again Nirupa Roy will be seen in "Shiv Kanya", a mythological romance directed by Dhirubhai Desai for Chandrakala Pictures.

After that Geza gulped the drink and forgot to pay the bill. We know Kishore always foots the bill by remembering wrong incidents at inconvenient moments.

That film actress Meena, whose Herculean labours to perpetuate the Shorey dynasty have miserably failed so far, has adopted two children and named them Tingo and Mingoo. We don't know where she picked the names from but the two chaps are attracting a lot of attention in Shivaji Park these days.



That with wrinkles appearing and contracts disappearing, film actress Nargis has now been on the shelf for over eight months. The financiers of Raj Kapoor, it is reported, won't let him cast her in a new picture. Raj has, therefore, decided to turn R. K. Films into a limited company and make Nargis a director of the new company. This Kapoor is at least not all camphor. He has a heart it seems. And we like it.

That the crowds at the Juhu Beach got a free leg show the other day when film actress Smriti Biswas, another Bengali belle in Bombay, wore shorts and decided to measure the distance between the two ends of the Beach. Even the crabs and lobsters came out, they say, to see the oyster. With our people seeing so much of our film actresses for nothing, no wonder the takings at the box-office have fallen.



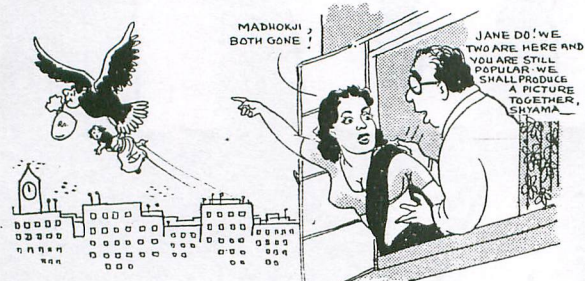
That coincidental association of names often causes closer association between two persons. For instance Ullhasnagar where the Sindhi refugees live seems to have made film actor Ullhas a pet boy of the new Sindhi film actress Sheela Ramani who played Ullhas' daughter in "Surang". Sheela likes the name so much that every time she sees that fathead, she jumps with joy. If nothing else at least Ullhas' name makes a woman thrill.

That film actress Shyama, who made a few lakhs



There is an intoxication of youth in those eyes waiting to inebriate the unwary male. Roopmala is not going to be merciful to the filmgoers in "Bazooband", a social theme produced by Ashalata Biswas and directed by Ramanand Sagar for Variety Productions.

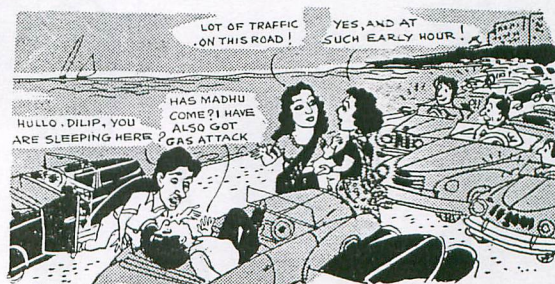
during the last two years, is reported to have signed 'hundies' for her co-producer Ravishankar Naval and lost the money. Naval also took a genuine interest in Shyama's elder sister and later the poor girl lost her sister also. Now that the old-toothed writer, Madhok, has appointed himself as the friend, philosopher and guide to Shyama, let us pray the film industry doesn't lose Shyama also. These old magicians can make anything disappear.



That having unfinished six pictures during the last two years and lost over eight lakhs of rupees Papa Attaullah Khan, the Khan of Khans, seems to be now more concerned about hiring out some generators and arc lights which he had acquired than looking after his daughter Madhubala with the result that Madhubala has been getting frequent gas attacks these days.

That these gas attacks make Madhubala go out for early morning walks on the sea shore below Pali Hill with the result that even as early as five in the morning, one particular spot on Carter Road gets traffic jam.

Quite a few actors, they say, have purchased alarm clocks to wake them up in time.



That sound-recordists Ishan Ghosh and B. N. Sharma are these days in Suraiya's house at Lonavla studying the pitch, variations and volume of Granny Badshah Begum's voice. The two researchers are trying to trace the source of Suraiya's sweet pitch in the third previous generation. That is something Hollywood has not yet done.



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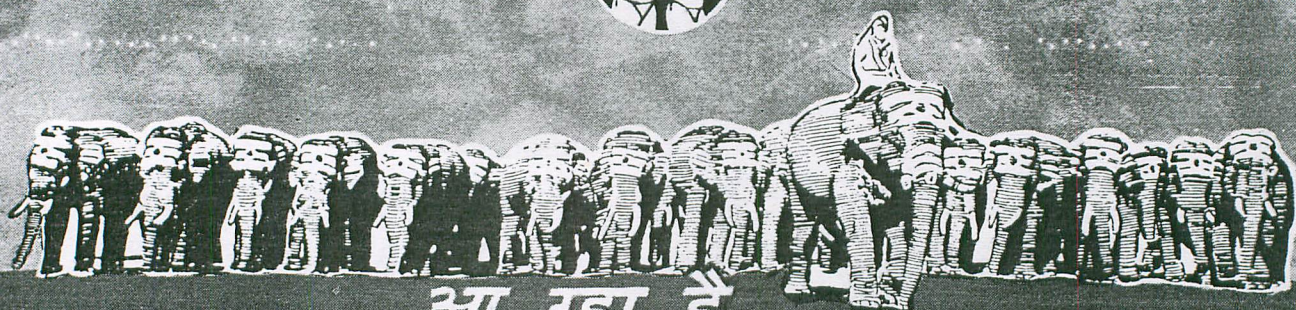
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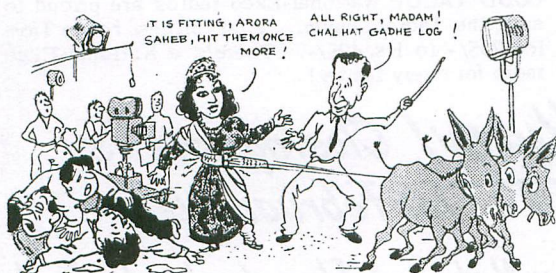
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That no one knows how Suryakumari, the gummy girl from the South, came to know a rumour that she was to be married but she did contradict it through the press saying that she didn't have an "alleged romance and engagement". In any case, we do like this denial because no one in the film industry ever encourages the idea of a film actress marrying. That is one man saved and we congratulate Suryakumari on her happy decision. Allegations of marriage are really defamatory in case of a person who is dedicated to art.

That the first upshot of the Estate Duty Bill was that the Chand Brothers—Kapur, Keval and Zaver—got a sudden seizure of charity and gave three lakhs of rupees to the Mahavir Jain Vidyalaya to promote educational activities. That is, however, communal charity in a secular state and we wonder whether it is worth encouraging.

That in spite of all her yogic exercises, Producer P. N. Arora could not fix a belt on Begum Para's waist specially made for her for the picture "Laila Majnu". When three men fell down in their own perspiration, the ever-resourceful Arora got a rare idea to fix the belt.



That Ambalal Patel, who gave us an ugly bridge across Marine Drive in memory of his good father, now threatens to join politics, the film line having suddenly become a "side line" with him. That is one man who should have been in Congress politics ten years ago the way he talks through his hat all the time. Anyway, it is not too late even now.

That no one knows how many film stars were present when film actor Shekhar was first born but at his recent birthday party—given, of course, by himself—he had Kamini Kaushal and Suryakumari to hold his

cake and distribute the bits with silly smiles. And as the girls eyed the shy boy they say, he blushed and started crying. Motilal, who is of course a great musician, thought it to be rather a sad song for celebrating a happy occasion.

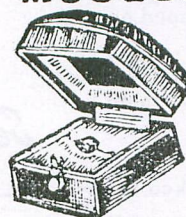


That film actress Kuldip Kaur has threatened to start her own production unit called the Kuldip Kaur Film Organization. The word "Organization" sounds quite imposing. Let us hope the Organization doesn't include any currency-duplicating experts.

That Master Ali Bux, Meena Kumari's left behind 'poppa', has discovered another miraculous medicine called "Marham Mahomedi", a cure for eczema. The previous patents are "Kimiya-e-Faize-aam" for syphilis, etc. and "Sachi Jyot" for bad eyes. But he insists that these medicines should be taken with a pound of gram every morning which stopped our Ashok Kumar from going into society for a week. Ashok, of course, had gone for his eye trouble.



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Editor's Mail

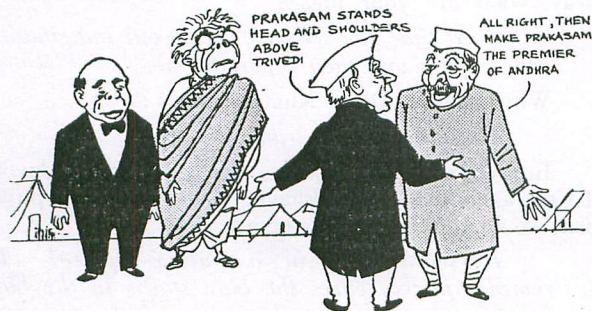
(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

When they do that they are bent on mischief. And it is in this pose that women look more attractive but they take these poses only before marriage. After marriage they don't hold the pearls in their mouth but throw them out at man and turn the double bed into a double tragedy of love. Usha Kiran evidently has a tantalising role to play in "Badshah", a screen classic produced and directed by Amiya Chakravarty for Mars & Movies.

S. U. SALELKAR (Bombay)

Wherever there is President's rule, there is Chandulal Trivedi. How come?

He is the President's wooden ruler with which the rebels are always measured.



Phyruz Canteenwala! What a strange name!

So was Aesop's the deformed Phrygian slave, who gave us fables in the sixth century before Christ.

H. D. PANDIRKER (Limbe, Br. Africa)

What has the late Sane Guruji done for the Socialists?

He committed suicide and in doing so suggested the final remedy for the political frustration of the Socialists.

GURBAKSH SINGH (Ipoh, Malaya)

A month back I dreamt that Madhubala was cooking for me and Nalini Jaywant dressing me up while Nimmi was polishing my boots. What does this mean?

It means that it was twelve noon for the Sikh in Malaya.

MISS HAFEEZ M. DESAI (Lidgetton, S. Africa)

Is Pakistan a miracle or a mirage?

It is a Gandhian miscarriage.

AJIT KUMAR (New Delhi)

What is nationalization?

Misappropriating private enterprise under the excuse of serving public interest.

Are you not one of the landlords of Bombay?

I own a house but I don't farm it out for rent. I live in it.

Can you tell me the most remarkable work done by our Congress rulers since Independence?

They painted a dream with the blood and sweat of our people and called it the Five Year Plan, a frame in which the common man doesn't find his portrait.

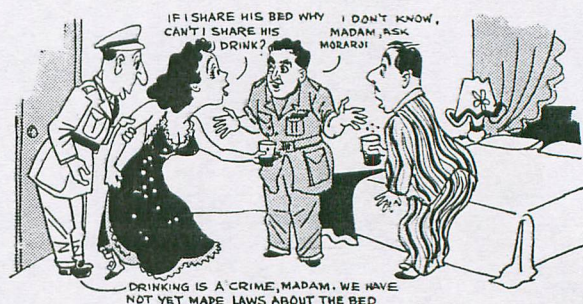
Can you live away from your wife for years together like Feroze Gandhi?

★
Ecstasy is an art women practise in love. Watch Nutan puzzling Shammi in "Laila Majnu", the Persian romance produced by P. N. Arora.



No! I need normal family life like millions of others in our country.
Is drinking a crime?

Like prostitution drinking has been legalized in the States of Bombay and Madras. If you drink on a permit, drinking is not a crime.



MRS. W. BAGHIARATHY (Madras)

Are tents the ideal equipment to start State business—viz. the Kurnool Camp?

Do you know that Mahomed Amin, the Prophet of Islam, started a great religion in a desert of tents and showed 250 million people a new way to God? Which is the best time for making love?

In married life people don't wait for time and tide. Do you Mrs. Baghiarathy?

S. D. SHUKLA (Kanpur)

Our Korean task will cost us Rs. 60 lakhs! How can India afford it?

We opened our books with 60 lakhs and will close them with more lakhs and some lives. That will be the price of one more international chit for Nehruji. Jai Nehru!

Do you also believe in the mortification of the flesh for the purification of the soul?

No! Mortifying the flesh may improve only the body. The soul has its controls in the human mind. The remote control through flesh is an unnecessarily torturous method, which more often fails than succeeds. Gandhiji got a pound of butter massaged into his body every day and yet died a great soul (Mahatma).

I can never think of any sex appeal in legs and think them crazy who value them at millions of dollars! Pray, what are your ideas?

Next time you see legs, raise your imagination a little higher and then report to me.

Why doesn't Dilip Kumar marry?

How can he then run after girls?

In Deogarh, some pandas, the professional devotees of God, assaulted Vinoba Bhawe. What advice or punishment would you like to give them?

Horse-whipping in a public square! This remedy quickly cures the blue stains in the blood.

The other day my coat, containing my new fountain-pen, was given to the washerman, without its being searched, by my younger brother in my absence and now

Every Laila has friends and admirers with aching hearts and Nutan has her gang in "Laila Majnu", a romantic tale.



Those in love have tender ears and Nutan is no exception. She doesn't like to hear anything against her Majnu in "Laila Majnu", directed by K. Amarnath for All India Pictures.



the washerman denies any knowledge about the pen. What has happened to our morality?

Instead of worrying about the dhobi's morality, give a little thought to your brother's inefficiency. Your brother's carelessness made the dhobi dishonest.

Ladies with huge dimensions, using a small umbrella, present a very funny picture! Why don't they match the size?

Seeing that an umbrella protects only the head, I think women are using too big a size in umbrellas. Most of them don't even need an umbrella because they have nothing to protect.



MRS. LALITA DEVI HARIRAM (Kalyan)

I am fed up of romance and consider it a chilly affair. What should I do now?

That is too bad! You are a married woman and need all the romance in the world to keep your husband at home and happy. Romance is not so chilly an affair if you love your husband.

When a village girl falls in love the fields look green and the lover gathers a harvest of romance. But what happens when a city girl falls in love?

Cinema halls become dark and producers supply the moon and the moonlight. The lover gathers the hands of the beloved and the thrill is the same but the environment is less healthy.

K. M. SUNDARAM (Colombo, Ceylon)

Why do the Sultanas hail from Hyderabad alone and not from any other part of India?

We also import some from Pakistan these days. They are brought in to turn some of our Bhendi Bazariyas into Sultans.

K. PUTLI (Bombay)

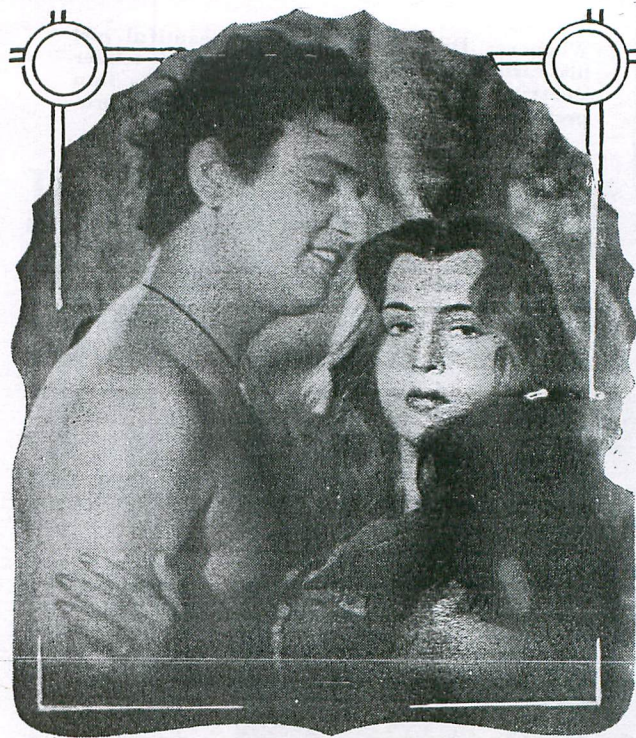
Why don't you tell us all about Kamini Kaushal's love-life?

The love-life of a mother of three children can only be a nursery tale. What is all or exciting about it?

D. J. GOTLA (Bombay)

I am a creature of past fifties with no job and no joy either. Want to throw in and advertise myself for a lottery. What do you think, Mr. Patel, will somebody win me?

Junk can neither be raffled nor auctioned. Scrape off the rust and start working even in a small job and watch work do the miracle. At 65,



It seems to be a Tarzan and his mate affair between Mahipal and Nigar Sultana in "Madhur Milan", a love tale produced and directed by K. G. Punwani for Film Show Productions.

our Prime Minister works 18 hours a day with a smile that bewitches millions.

JANARDHAN RAGHUNATH (Bombay)

What is missing in Russian journals?

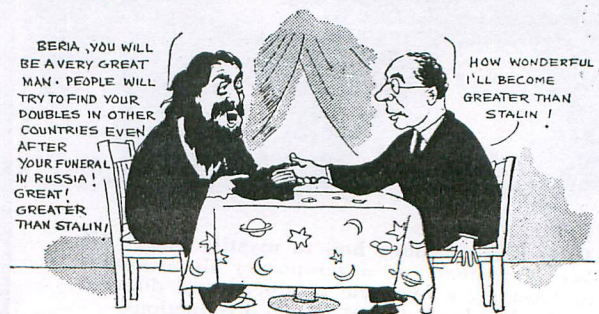
The man! The mechanic is there.

Is Mao a man of patience?

A man of patience won't change the life and destiny of 400 million people so completely within four years.

Are there no astrologers in Russia?

There are but they don't publish their predictions. All predictions are whispered into the ears of the clients. As every reverse of fortune is decided by the bullet in Russia, clients don't live to complain.



GOTU RELE (Bombay)

Is Begum Para an explosive issue?

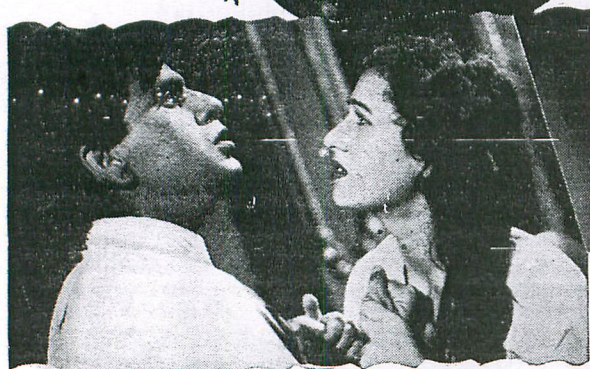
Whenever Dilip Kumar sees a beautiful girl his earnestness gives us a glimpse of tender sincerity. Madhubala, of course, knows him pretty well in "Amar", a romantic theme produced and directed by Mehboob.



Nimmi and Jayant are the two ends in human sizes but they also meet in "Amar", a social theme directed by Mehboob.



The lamp often lights up the design in a woman's mind. Nimmi is rolling something inside in "Amar", a thrilling tale of Mehboob Productions.



Dilip Kumar knows how to mystify girls. He has Madhubala at a temporary disadvantage in "Amar", a love tale produced and directed by Mehboob for Mehboob Productions.

Yes, but not destructive. You can time and tune the explosion.

Is "filmindia" the rich man's magazine?

No! It is a magazine for ambitious people who want to learn new things, get new ideas and succeed in life. The rich men read it only to punctuate their idle hours and to buy the products advertised in the magazine.

MISS T. S. PANKAJA (Bangalore)

Have you hung up any leader's photo in your rooms?

I have the Father and the son. My house is too small for the entire Congress family.

JWALAHDUTH JHUGROO (Floreal, Mauritius)

When I salute you, Mr. Patel, it is not you that I am saluting, it is your money and Girnar?

Then salute Birla and stop reading "filmindia". Seeing your funny surname, I knew there must be something wrong with you.

OBED CHANDRA (Cuttack)

What about Sahu's Rani Chanda?

She went back to her jungle kingdom within a year!

MISS DORAI LEELAVATHY (Kuala Lumpur)

While Muslims in Pakistan hate you, here in Malaya a Muslim's daily is reprinting your questions and answers in Tamil language. What do you think?

I think the Malayan Muslims to be very intelligent and practical.

PRITHI PAUL SINGH (Simla)

What is an Iranian restaurant?

That is a place where Assam tea and Chinese poppy often meet to make money for an Arab from Iran.

HARBANS LAL JOSHI (Nabha)

Two of my friends who are married daily experience a lot of trouble. Their wives seem to be strange persons. One of them always gets hysterical and the other always historical if they stay out a bit late?

Ask your friends to go archaeological for a week and let the women excavate them. Report to me the result.

A. V. PURUSHOTHAM (Hyderabad Dn.)

Why do modern college girls look like T. B. patients?

They all expect flying trips, I suppose. The Amrit Kaur look seems to create international travel.

RAJINDER SINGH (Bangkok, Thailand)

Which is better: cremation or burial?

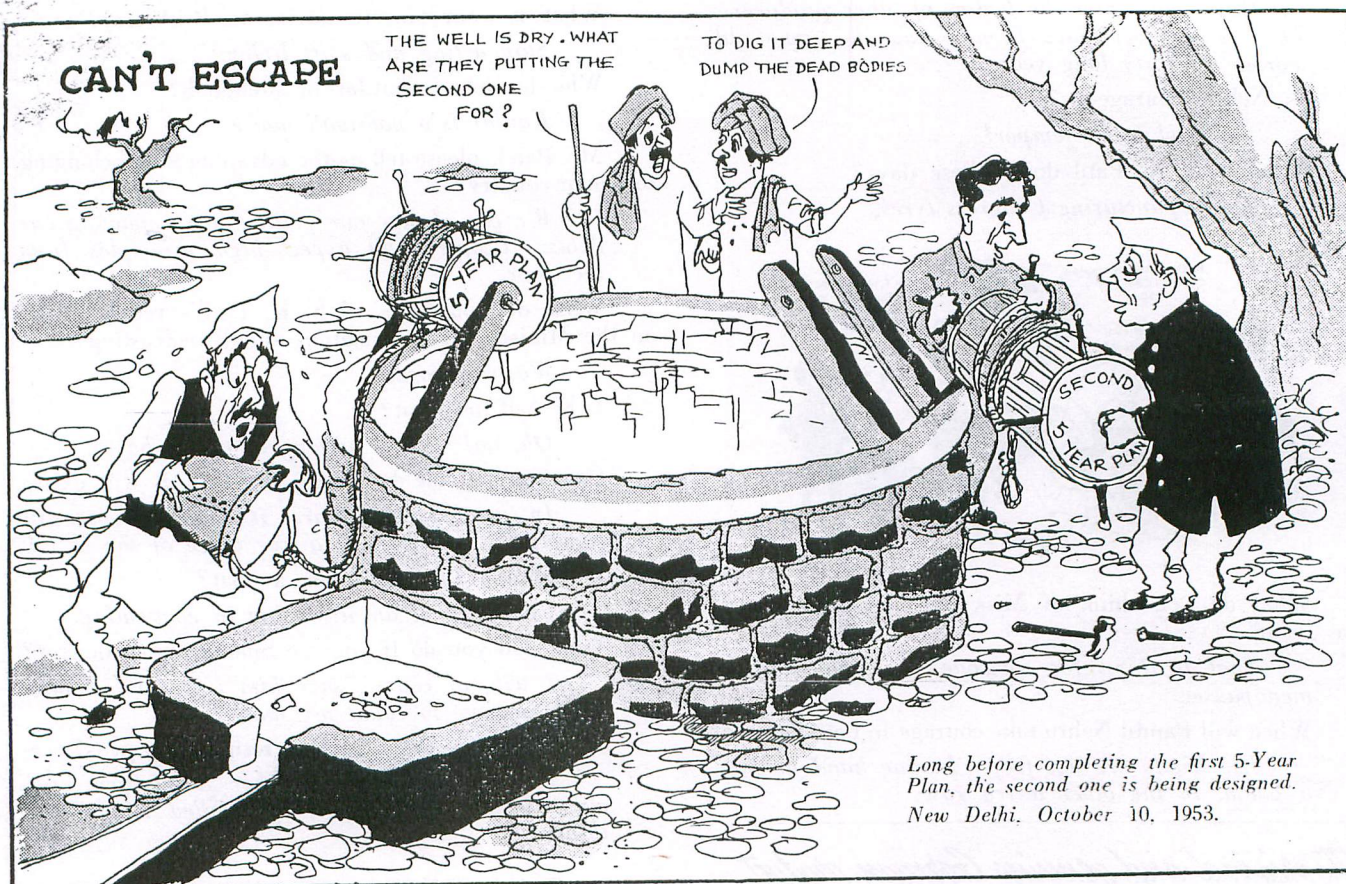
Cremation! You don't have to rot underground and be eaten up by the worms.

MISS AMRITA RANI (New Delhi)

What sort of people are 'swagger folks'? Are you included?

I am at the stagger-age, my dear. The swagger types have full pockets and empty heads.

It's funny but you make everyone proud of you?



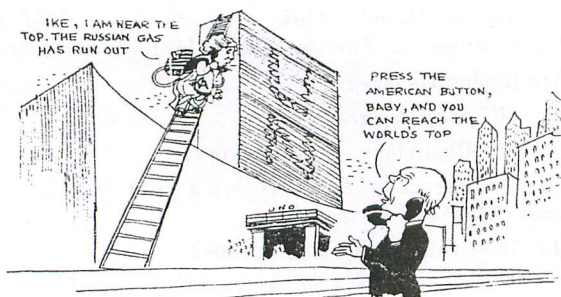
Are you? Answer that quickly because I am planning a trip to Delhi.

Watch your thoughts, Mr. Patel, for they are heard in heaven!

Oh, the gods in heaven never blush at truth.
I am only afraid of the angels on earth.

A. ZACHARIAH (Trivandrum)

How did Vijaylakshmi Pandit climb the 'Everest'?
With the American Oxygen Equipment!



M. G. CHAUDHARY (Bombay)

What does Nehru hate?

Nehru hates anyone who does not live like an English aristocrat. Nehru himself lives in greater pomp and style than any of the British viceroys ever did. Nehru therefore doesn't like Babu Rajendra Prasad who uses only a corner of the Rashtrapati Bhawan and he hates Babu Purshottam-

das Tandon because he doesn't dust his beard thrice a day.

What is wrong with Burma?

The Burmese have started looking like the Chinese these days.

Is Sheikh Abdullah a man of patience?

One has to be patient in a jail.

Does your wife open letters addressed to you?

Yes, and gives me only those which need urgent attention.

Is India short of intellectuals?

With a well-knit Communist Party operating in the country?

What part of McCarthyism do you hate most?

The undemocratic part of denying an individual the freedom of thought. McCarthy's witch-hunting is another form of Communism.

Will "Uran Khatola" be a hit?

Yes, it will hit the producer.

Don't you think that a soldier like Cariappa is wasted as a diplomat?

Yes! He should be put in charge of our 5-Year Plan with special military powers to punish the corrupt and the inefficient.

Where do film producers go after death?

They don't go anywhere up. They cling to earth. Their bodies are, of course, disposed of

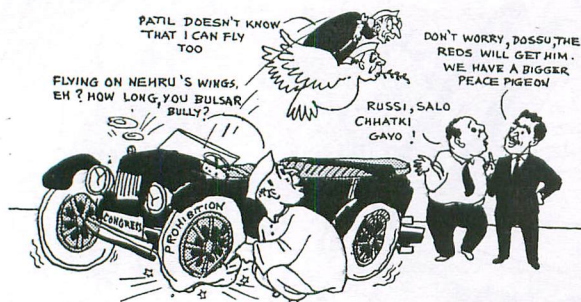
but their souls enter the bodies of other producers. That is why we have been seeing the same old stories for forty long years.

Is Nehru courageous?

Only while in temper!

What is S. K. Patil doing these days?

He is puncturing Congress tyres.



What do you think of Miss Fatima Jinnah's cry for 'Jehad'?

That is thirst for someone else's blood after menopause.

When will Pandit Nehru take courage in both hands?

His hands are not free. In one hand he has a baton, in the other a red rose.

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What is your sincere advice to Prithviraj?

Stop acting and start living.

Who is richer: Kardar or Mehboob?

Kardar is a multimillionaire.

Mr. Patel, please tell us the advantages of belonging to a poor country?

We can change our politics and repudiate our debts. People don't expect high principles from the poor.

What do you think of S. K. Patil's recent attack on the Ministry of Information and Broadcasting?

Waste of words!

Is K. Asif insolvent?

Oh, no! He is helping others to be so.

Can you tell me how long the U.N.O. will exist?

In another two years, it should change its complexion and become a war office of the U.S.A.

If Baburao Patel is given a goat?

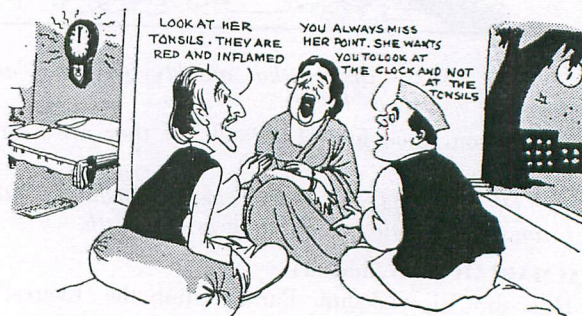
I'll eat it. I am a Muslim in goat-eating.

What will you do if you see Shantaram in danger?

I will, of course, save him if I can. I must have someone to count my faults.

What happens when Sucheta Kripalani yawns?

Acharya Kripalani sees her tonsils and criticizes them. That man is dissatisfied with everything.



How to honour dead leaders?

Forget them! Links with the past hold up future progress. The dead don't lead you anywhere. Are Kashmiris lazy?

All parasites are.

Is Dr. Bhatnagar a rare man?

Anyone who turns Nehru's airy words into solid bricks and stones is rare.

Do Americans really want peace?

With all those armaments piled up? They are not nursery toys.

Should Punjabis keep a diary?

They will require only two pages—one for the days they have money and the other for those days without money. With Punjabis, history repeats itself in a very monotonous manner.

What surprises you?

I got up one morning and discovered that I had

December, 1953

finished my work for the month. That surprised me. Half-an-hour later, I started an article on life insurance. With over 600 letters received so far, I seem to have got work for a year. That is how I create work and trouble and keep my doctor worried.

M. L. KAUL (Bombay)

Could you please tell me why Dilip Kumar whispers when he has to talk?

He talks in confidence. That boy is a confidence trickster.

K. ARAVINDA (Madras)

Any saint with paint?

Vinoba Bhawe—he has the Bhoodan mudpack on his face.

If Andhras refuse to give us rice?

You go back to Ram Rajya and begin eating tapioca roots.



WILFRED DODWELL (Singapore)

I always think of you as my "guru". I hope there is no objection?

I do object. This "guru" business leads to hero-worship and ultimate mental slavishness. The "guru" was the bedrock of Brahmin imperialism and the slave age in India. By all means, learn what you wish to from me but don't allow your mind to be moulded in my thoughts. Always be free to think on your own.

What are the Americans doing in India?

The Dollar is trying to be wise where the Pound proved stupid.

Who has got more brains: Raj or Amiya Chakrabarty?

Amiya has built nothing and mortgaged nothing. Like a true artist he works for the day.

Are you neurotic?

Neurotics have no sense of humour.

May God bless you and prolong your life?

Thank you! I need the prayer and the blessing. My heart has started playing Shantaram with me now.

HECTOR de DODWELL (Colombo, Ceylon)

Who is Dr. Kinsey?

That is America's most popular sex-tabulating machine.

M. M. PATEL (Bombay)

Worms in Government milk!



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I do not know how they travelled all the way from the Assembly to the Aarey Colony.

D. S. FERNANDIS (Poona)

Mr. Patel, are you interested in New York Cotton figures?

No! I avoid them like a plague. These figures change the digits of destiny and a man with a roof soon stands under the sky counting the stars.



My friend says Bina Rai has got a horse-face. Your opinion please?

She does look horsey on the screen. In still photographs, this defect is often well concealed.

S. RAM (Edinburgh, Scotland)

How did "Aan" find its way to the International Festival at Edinburgh, Scotland? Do you think it was really worthy of this honour?

These International Film Festivals are like our weekly cattle bazaars where anything on four feet can be exhibited to get a buyer. "Aan", however, is not so bad a picture to be shown seeing that worse



When girls are young they have only one problem and when two girls share one problem then we get a film story. Watch Shakuntala and Purnima in "Pooja", produced and directed by Bhagwan-das Varma.

Indian pictures have been exhibited at different festivals.

DHANPAT SINGH (Demarara, Br. Guiana)

Meals can wait but "filmindia" must be read at once!

I also keep the meals waiting whilst writing it.

In British Guiana, Dilip is the hero of the Muslims while Raj is worshipped by the Hindus?

What do you expect with the British ruling Guiana? It is their old game.

R. SRINIVASAN (Madras)

Have you ever cried, "You too Brutus"?

I never became Caesar nor did I acquire friends. Expectations of loyalty jump out from the image in a man's mirror. My mirror has the fog of age.

Why does God want to remain unseen?

With Nehru so popular what chance has God got to collect a crowd?

K. D. BHATT (Calcutta)

If songs, marriages and illogical scenes were cut out of Indian films, what would be left?

Main titles!

What sort of a tiger is a rice-eating tiger?

A tiger that merely growls and wails over the death of Dr. Mookerjee but burns trams and buses to save a pice in tramfare.

RAMEN KUMAR GHOSH (Lucknow)

Is it true that Dilip Kumar and Kamini Kaushal are not on talking terms these days?

Action is more important in the film industry than the dialogue.

"Blockheads are better than vitiated heads", said Shri Morarji Desai. In which class does he himself belong?

Obviously in the better class!

What is 'D. V. C.'?

Damodar Valley Corruption!

K. D. HINGORANI (Bombay)

Has Durgabai an ear for classical music?

The average Andhra—man or woman—is fond of stage and acting. Besides in marrying a Maharashtrian, Durgabai has revealed a classic taste.

Is Nargis really as innocent as she appears in her white sari?

Saris can be sent to laundries on earth. Human beings have to change the planet to get their innocence back.

Who is the Esther Williams of the Indian screen?

Many of our film actresses tried to be Esthers but with 22% of human urine found in some of our popular swimming pools quite a few of them have started looking like spotted deer.

Do you never dream of walking into the camp of Nehru?

As a Congressman I belong to Nehru's camp but I am not a court jester.



What is the use of a good memory?

One use is that you can honourably repay a loan.

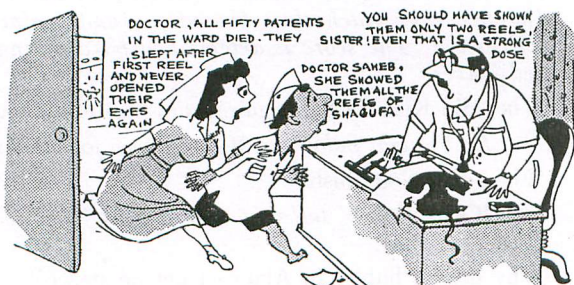
What is the future of political clowns in India?

Clowns go down with the crowns. The times are becoming more unsuitable every day for this luxury of the aristocrats.

K. S. SHEEL (New Delhi)

I went to see "Shagufa" and there I fell asleep. What does it suggest?

Nerve-soother! The picture must be shown in hospitals every night. We'll save a lot of money in opiates.



You have been so long diving into the ocean of journalism. What have you got, pearls or weeds?

When a journalist brings up pearls, the readers

take them. The weeds which he cannot escape decide his personality.

MONEY RAM (New Delhi)

My parents have named me "Money Ram" but I am still struggling to keep the wolf away from my door. Should I change my name to "Bhookha Ram"?

This is a country of false starts. Sadhurams become sinners, Amarnaths die early, Sevakrams become capitalists, Dhanalals beg in the streets, Roshanlals live in darkness and so on till Congress Raj is called Ram Raj. Try a change in your name. One Bhikhal son of Amthalal made millions by selling watches in Bombay. You might also succeed.

ADITYA KUMAR GUPTA (Meerut)

They say India is one of the Big Five?

It has the second biggest dining table in the world—with nothing on it, of course.

How do you back Kidwai after a strong anti-Muslim article in the September issue?

I know Kidwai to be competent and I believe him to be loyal to our country. That is all I need in a Hindu or a Muslim.

M. P. MAHENDRA (Hinganghat)

What would be the fate of the first Five-Year Plan without foreign aid?

I am worried about the fate of the foreign aid.

Will women prove successful in administrative services?

The dehydrated, desexed variety might!
How are your relations with Morarjibhai these days?
We are in telepathic harmony. I can't move out owing to my heart, he cannot step out owing to his stiff joints.

J. B. WILLIAM (Bangalore)

You say, "Money is the only merit I want". What do you do with that money?

After paying the taxes, 75% is spent on food, clothes shelter and medicine for over 50 families that depend on "filmindia". 10% is spent on helping friends, 10% is saved and 5% is robbed.

SURAJ PRAKASH UBEROI (Dehra Dun)

How to make the idiots intelligent?

Put them on "filmindia" for one year. If that fails, give them arsenic.

V. K. JAUHAR (New Delhi)

Do we have good neighbours?



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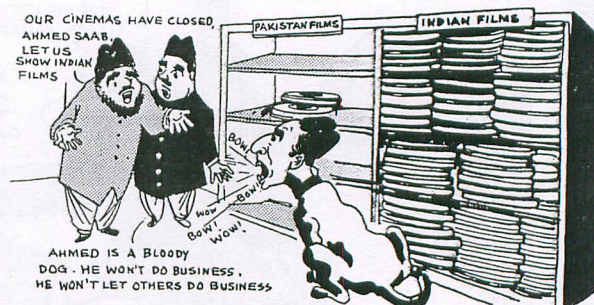
TELEGRAMS: "PORCELAIN" CALCUTTA PHONE: 24-1185 (3 LINES)

We have very dangerous neighbours. We are trying to neutralize them by our neutrality.

ARJAN D. BHARWANI (Bangalore)

What is W. Z. Ahmed's latest role in Pakistan?

He is playing the dog in the manger.



According to Shri Shantilal Shah, as reported, there has been no rise in the unemployment figures during the last two years. Any comment?

Shantilal was probably giving figures of the Janmabhoomi Press with which he was previously connected. Don't take him seriously. He is quite a harmless man.

What is the tragedy of the belly?

It has an ever-emptying valve.

What is the chief ambition of Shri Chintaman Deshmukh?

To become the Prime Minister of India! By marrying Durgabai, he acquired caste among the Congressmen. By touring the country frequently, he is trying to get acquainted with the masses. He is preparing slowly and steadily. If Nehru lives long enough, Chintu will be our next Prime Minister. The man is very ambitious and he is better than a thousand professional Congressmen put together.

Do you know that Maulana Azad has ordered the purchase of the copyright of an Arabic version of the Mahabharata done by a Syrian scholar for the princely sum of Rs. 84,000/-?

How else could the Maulana read our Mahabharat?

What is Pakistan's favourite sport?

Jehad! It is a game in which the players first start shouting and then running about with open knives searching for Indians. When they don't find Indians, they catch the Ahmediyas and paint the knives red. The score is determined by counting the red knives.

What did Kishore Sahu gain from his recent tour?

He brought Sabu, the Mysore soap for elephants.

When does God blush?

When Nehru talks of completing the second Five Year Plan.

Why does a hubby in America get no peace?

His "baby" in bed wants gum and candy all the time.

"Kashmir is not only a place of infinite beauty, but

what is more, a place of strategic importance", said Pandit Nehru. Any comment?

That man is bluffing to justify his mistake. Kashmir has no strategic importance and its beauty is too expensive a luxury for poor Indians.

Why does Morarji Desai hate morchas and satyagrahas?

Because they all march towards his throne which has a shaky foundation.

Does Chandulal Shah believe in God?

Jains don't believe in God.

Even barbers discuss politics these days?

Barbers have been in politics since Adam discovered hair on his chin. Barbers make the best spies, the best informants, the best ambassadors and probably the best politicians. It is a pity that we haven't good professional barbers at the head of our governments. We have only clumsy, amateur barbers playing with the necks of the people.



Why is it that whenever the Japanese swear, they swear by their belly?

That is where human conscience sleeps. The Japs know the right spot where virtue grows.

What is fascinating about the ballrooms of Bombay?

Nothing! You see a lot of venereal disease dancing on two legs. The sight is disgusting.

What is Habib Hussein's latest attraction?

"Naaz", the new cinema which some producers describe as "Bhootiya Mahal."

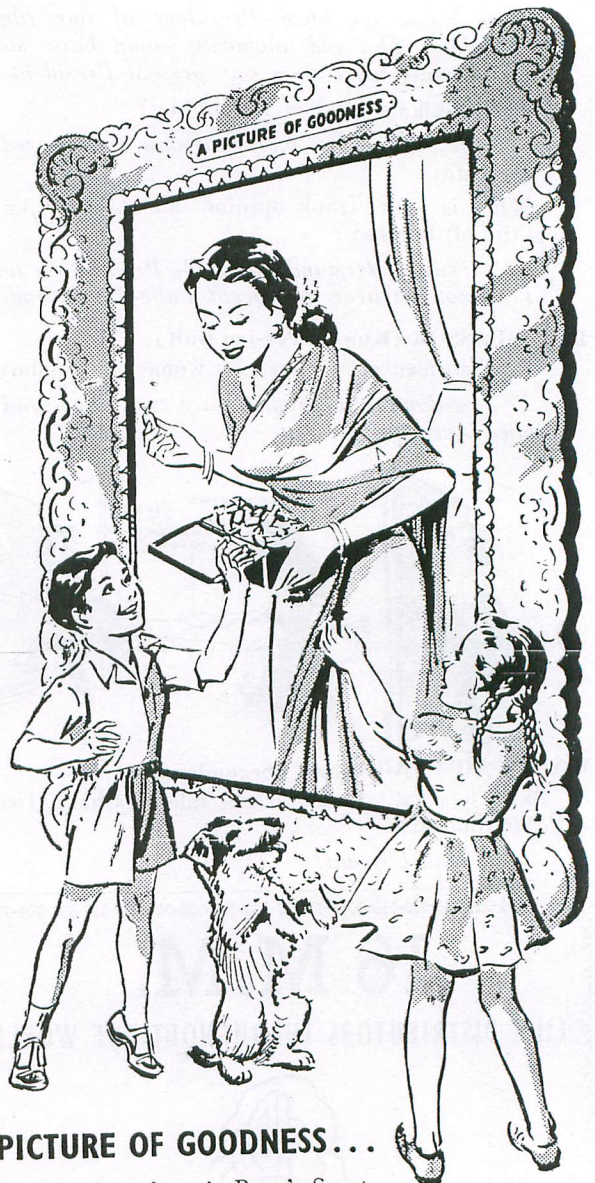
Would the Soviet people welcome you, if you go to Moscow?

No one erects arches and blows trumpets for a critic. Those who tell the truth die without a statue. Who is this Ambalal Patel?

I would need a special issue of "filmindia" to describe Ambalal and yet the story would be half told. That man can't be framed in words. He is our Indian Sammy who pushes himself into a photograph and then expects a free copy.

Your honest opinion of Maulana Azad, please?

The Maulana is the seniormost member of the original Gandhian hierarchy and as such he is very much respected by the white-capped cockatoos. Whatever Maulana's whispering politics, as a man he is a fine, upright gentleman of Arabic culture. He sticks to the culture in spite of his rheumatism. Had the Maulana known the English language, he would



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have made an ideal President of our rambling Republic. The old anchorite would have steadied our Hamlet more than our present President.

Is Shashikala fond of her hubby?

He is a ghee merchant and she is reducing these days.

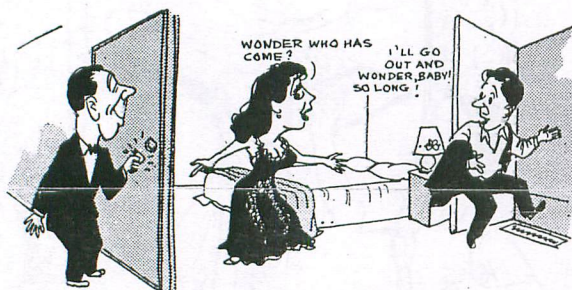
What is your frank opinion about Morarji's premiership of Bombay?

I can understand Morarji's Prohibition fad but I cannot get over the recent Tube-Well scandal.

R. A. QUASSOR (Kuwait, Persian Gulf)

How do men get trapped by women in Bombay?

In Bombay bedrooms have two doors and men always escape.



MISS PUSHPA VARDARAJ (Secunderabad)

Who has got greater acting talent: Chand Usmani or Peace Kanwal?

Chand Usmani!

16 M.M.

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A. V. NARASIMHAN (Secunderabad)

Who is a City Father?

That is a foster parent who has crabs in his water and worms in his milk.

C. C. WARRIAR (Bombay)

Who, according to you, is the most efficient woman in Delhi?

Durgabai Deshmukh! She is sincere and intelligent too.

S. ESWARDHAS (Muthur, Ceylon)

Why is Sheikh Abdullah so ugly featured in your cartoons?

Should our enemies also have handsome faces?

Could you please let me know Sumitra Devi's address? Will she write back?

She might! Here is the address: Swastik House, 1st Pasta Lane, Colaba, Bombay.

M. V. SRINIVASAN (Secunderabad)

What does the physical appearance of our Food Minister Rafi Ahmed Kidwai signify—the size of our food problem or the size of our food production?

The size of our future citizen! Congressmen always give a future promise—an impossible one usually.

What is unique in Usha Kiran?

Youth! The rest is Max Factor and masquerade.

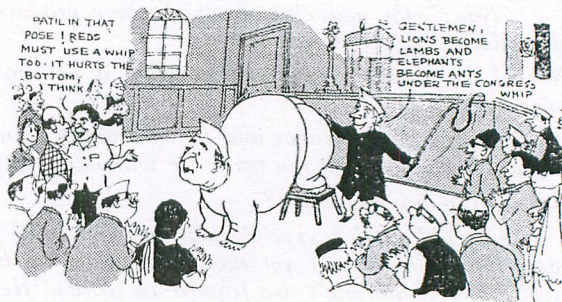
Are you a Washington patriot or a Moscow trumpeter?

I am not an adopted one. I am a son of the soil with roots as old as the land. Wherever I die even my ashes will cry out "Mother" and that Mother will be our poor India.

M. D. BUTANI (Bombay)

How is it that the Man from Malwan makes so much noise in Bombay though in the Parliament he remains mum?

Parliament is a circus ring where the white-capped performers follow the whip.



What is your prayer?

Save my enemies from the pain that is my destiny. These days your editor is a very sick man. Butani.

What is Pardi-Khed satyagraha?

The election campaign of Ashok Mehta! I am told that from the jail he has sent out a hundred letters to collect funds for his election to the House of the People.

December, 1953

**MISS BANSI G. B. (Bombay)**

If Miss Gohar is kidnapped, what will Chandulal do?

He will declare another bonus for the Ranjit staff.

MRS. VIJAYA MADHAVAN (Kadirur)

Sometimes people hurt us with their tongues?

A deaf ear is the best remedy.

R. ATHMARAMAN (Madras)

What were your feelings when you received the letter from Mr. J. S. Balchandani accusing you of giving the Rs. 1000/- monthly prizes in Editor's Mail section to your relatives, friends and bogus persons?

Balchandani's was an amateurish attempt at slander. I have had so many professional attacks from film producers for years that amateurish enterprise doesn't impress me.

T. K. PATTABHIRAM (Warangal)

How many of the Indian princes have already started earning their bread by hard work like other Indians?

Not one yet! Hands that have lost their purpose for centuries can be revived only by the pangs of an empty stomach. Our princes have lost their thrones but not their wealth. They are still too rich to work.

C. MOHAMMED ALI (Madras)

What will happen to Indian Muslims if Kashmir votes for Pakistan?

Kashmir Muslims are bound to vote for Pakistan. But why should that affect our Muslims? Aren't our Muslims Indians, first and last?

P. S. RAMANATHAN (Cuttack)

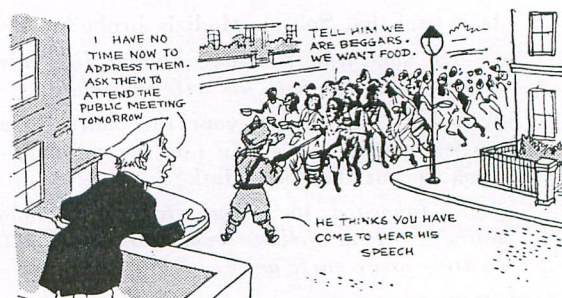
What is there to film in Rita Hayworth's life?

Four husbands is a story of four bedrooms.

P. K. KOCHAVA (Fort Cochin)

In her month's stay in Russia, Mrs. Indira Gandhi saw no beggars. Where were they hidden?

Indira is a child with her father's eyes. They don't see anything below a certain level.

**SAHADEO RAMSURN (Mauritius)**

How many hours should a man work daily?

Nehru works 18 hours, I do 16. The legal limit is 8 hours a day out of which workers actually utilize 4 hours in honest work.



In olden days, dancers travelled on camels and elephants to carry song and rhythm into princely palaces. Now camels and elephants take them to film studios to entertain the masses. Cuckoo, the well known dancer, comes with the camel to give a dance in "Laila Majnu", a Persian romance produced by P. N. Arora and directed by K. Amarnath for All India Pictures.

LOUIS ALMEIDA (Bombay)

With what intentions did Begum Para go to the airport to see the Commonwealth Cricketers on their arrival?

Para likes Frank Worrell's batting. The West Indies cricketer drives vigorously on a matting cricket.

ISHWAR V. MAHBUBANI (Bombay)

Please say something about Ishwar V. Mahbubani?

A good natured grumbler with ideas without legs!

Is it true that Sohrab Modi is broke?

A man who is broke doesn't live away from home in London with his wife and child.

Why have you named your race horse "Dark Destiny" when neither your life nor the animal's performance on the turf has been dark?

I inherited the name from the Maharaja of Baroda. That fellow seems to have anticipated Nehru's privy-purse antics.

SATY KAM (New Delhi)

The romantic part of Dilip Kumar's life seems to be over! His features have grown thick and dull in "Shikast".

Design and dissipation draw furrows of age even on a youthful face.

BAL KRISHAN (Simla)

What is the price of blood?

Blood is damn cheap. In Korea they recently used it as manure.

What did Vinobaji learn from the Deoghar Pandas?

Vinoba got a slap but the Pandas learnt the lesson.

Suppose a Mussalman fights a Mussalman?

One goes to heaven, the other remains on earth.

Why only ugly women join politics?

To escape their frustration in married life. No woman who enjoys the love of her husband has yet stepped out of her home for social or political work.

BIPIN RAY (Bombay)

Are you impressed by Vijaylakshmi Pandit?

No! That woman bores me.

Do illiterates know Baburao?

All the Muslims in the world know me. That is a following of 250 million people.

Why is Prithviraj jealous of you?

He has to act what I live. That is a strain.

What is the future of Sohrab Modi?

With his brother Keki Modi having to pay Rs. 52,79,000 and odd as income tax, Sohrab's future must indeed be very rosy. When the income tax demanded is over half-a-crore, imagine the profits the Modi Brothers must have made in the film industry!

What is in store for Mr. Beria?

Accommodation on another planet!

Is Dilip Kumar a perfect bachelor?

Yes! He needs a lonely shack at Juhu to live away from worldly temptations.



H. S. HANSPAL (Calcutta)

Most of the Bengalis here can't tolerate criticism. Is it true or have I run against the wrong people?

Deeply dyed in dead traditions, the average Bengali comes into this world with many fixed notions. One of them is that his province is a golden Bengal. Even 3½ million starvation deaths in a single year didn't change this "golden" notion. Bengalis improve when they travel. Those that have settled down in Bombay are not so parochial. They do talk Bengali at the least provocation but then the language is so sweet that they cannot help themselves; and they do eat locally-made rossogollas even

though they become sick afterwards and the houses in which they live do smell of mustard oil but these are minor tragedies compared to the universality which the usually alert and cultured Bengali mind has acquired in Bombay. The Bengalis are not at all a bad people. They are sensitive folks. You must know how to weep with them to get along with them. In their tears is the tragedy of their dead glory. They are patriots who died with their lips sealed for 200 long years so that even the helpless smile of death may not be misunderstood as a gesture of friendliness by the British. You are amongst the right people, Hanspal. Only remember that you are with those torn between pride and poverty and they have been so through sun and moon.

S. V. RAMANAYYA (Visakhapatnam)

What is Dr. Rhee to the United Nations?

He is their business teaser. He keeps the U.N.O. going.

Do the Chinese eat as much rice as the Indians?

They eat a little more these days because they grow more.

What would be the attitude of Marshal Chiang kai Shek if China is admitted to the U.N.O.?

He will repudiate the American debt and join Mao Tse Tung.

If Mount Everest had been conquered by an American?

The Americans would have tried to take home the Himalayas.



THAKUR T. ADWANI (Bombay)

If Suraiya invites you to her bungalow at Lonavala?

Suraiya never takes risks.

Dr. Katju is very angry with you, they say?

Why should old Katju be angry with me? He must swear at himself for becoming Nehru's stooge. Our Hamlet has made many brilliant men look like so many clowns.

How long do you wish to live on this planet?

Do I have the choice to quit?

Is Roop Shorey a lady killer?

Yes, he 'killed' a lady before he thrilled his present woman.

How is it that your race horse is a damn favourite of the public whenever it runs?

Like me, the horse is always on the job wherever it ends.

Dilip Kumar is a bachelor father, some say?

What does it matter as long as someone else is holding the baby?

MISS RAJ MEHRA (Bombay)

Oh, Baburao, I feel lost in this corner of the world! Is there any remedy to get rid of this queer feeling?

Come and see me at the "filmindia" office. We shall cheer you up. Once you begin to smile you can build a complete world in a small corner.



Who is this Subash J. Rele all the time wanting to elope with girls?



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When baffled they stare at everything to find a solution. Geeta Bali is more than baffled, that means angry, in "Suhagan", a domestic drama directed by Anant Mane and produced by Datta Dharmadhikari for Alhad Chitra.

He is a single-boned man with double-boned ambitions. He can only elope with a shadow. The substance will be too heavy for him.

M. C. MALKANI (Bombay)

Why do we hear more of Rajaji and his Madras than all other Chief Ministers and States put together?

Rajaji is an elder statesman—the only wise one in our country—who with his polaroid glasses sees the third dimension of problems that often puzzle others. A man like that must be in news.

K. V. CHITRE (Akola)

A conference of Information and Broadcasting Ministry which was recently held in Delhi decided to use songs, dances and dramas for the publicity of the Five Year Plan. What will be the outcome?

We shall have more Ramleelas. Ram Rajya can be advertised only with Ramleelas.

RISABH DEO SINGH (Lucknow)

"Do Bigha Zamin" has been generally acclaimed as an exceptionally good picture but your review of the film is not quite appreciative. How is it so?

Isn't there a difference between a 30-year old critic and a 30-month old critic?

MRS. PRAKASH (New Delhi)

Is Bakshi Ghulam Mohammed a strong man?

Sheikh Abdullah was also a strong man who was not afraid of anybody in the world.

What is the ambition of Jayaprakash Narayan these days?

He has failed to be the Prime Minister. He wants now to die as the third Father of our nation. The second is of course Vinobaji.

"Shanti Nagar"?

Indians are great optimists. They always give good names to bad projects. Another good name is the Five Year Plan.

SUBASH J. RELE (Bombay)

Supposing Rajkumari Amrit Kaur is the last woman and you the last man on earth?

That is a wilful provocation to commit femicide.

S. P. KUMAR (Delhi)

Two million illegitimate children in Japan. Why?

To vote for the American way of life.

In spite of all I love Nehru!

That is my trouble too. That is our national sickness.

MRS. RAJANI DEVI (Bombay)

What did Shrimati Indira Gandhi bring back from Russia?

An old poster of Stalin to paste in New Delhi! That girl doesn't yet know that we have chosen democracy to salt our bread and butter.



What is extraordinary about the Kapoors?

They are always in grease-paint—noon, morn and night. Neither sun nor sunlight soap reveals the skin.

What is the latest scandal of New Delhi?

Indira Gandhi is reported to have ousted Mrs. Pandit and taken complete charge of the Prime Minister's house and become a proverbial 'cat of nine tails' with nine tailless cats as advisers. If this is true, Indira is fast growing.

What sort of a Communist is Balraj Sahni?

He is a sort like Dr. Baliga who makes tons of money in his profession and then poses with the Communists for photographs.

Why does King Tribhuvan wear sun glasses?

The glitter of his wealth hurts his eyes.

What is Swami Sitaram doing now?

Eating! Every fast needs careful preparation.

Did Kantilal Morarji Desai go on a pilgrimage at any time?

Yes, he used to go to Chembur to see film actress Vijaylakshmi.

What is your personal opinion of Gopalan as a cricketer?

He is a match winner. He refused to run when Nehru called him impetuously.

When does Miss Henderson consult her astrologer?
Before Christmas shopping!



How far has the Pardi satyagraha succeeded?

If Ashok Mehta gets elected to the House of the people, the satyagraha will have achieved its purpose.

Who has done more service to the poor: Mahatma Gandhi or Vinoba Bhawe?

Both used the poor to provide a rich relief to their own portraits.

Is Clifford Agarwala blind?

No, he sees with too many eyes and therefore too often he sees nothing.

S. B. CORDE (Ambar Nath)

I have decided to join a correspondence course in journalism. Any advice please?

Don't waste your money. Journalism cannot be learnt through post.

MANU G. BHAGAT (Bombay)

Name one of your best Muslim friends?

All my friends have Muslim names. That is the comedy of my life.

Are there any journalists in Russia?

No! They have only typesetters.

Is the job of the President of the U. N. General Assembly very important?

No! It is a political picture-postcard job with no responsibilities attached and no results achieved. Can you tell me what the previous Presidents did?

T. A. RAMANATHAN (Calcutta)

I am disgusted with 3-D films, sir?

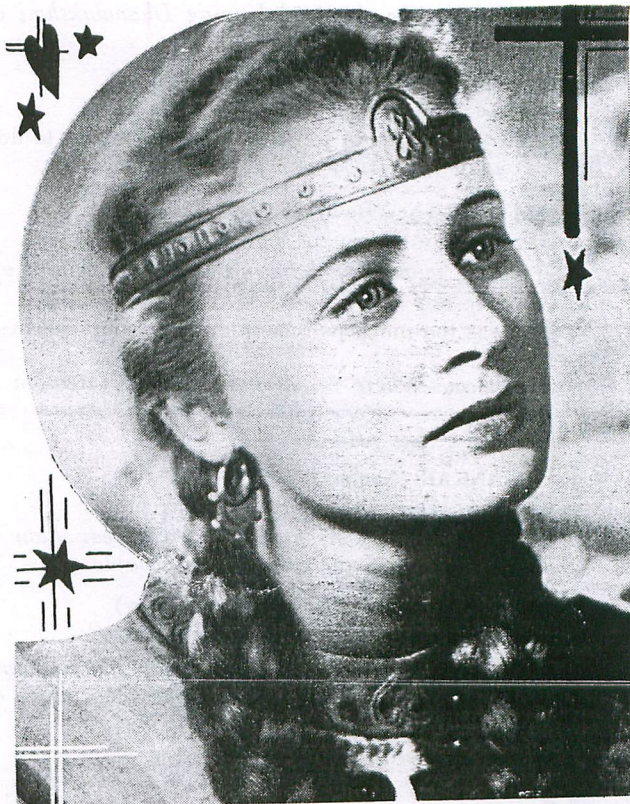
So is America! They won't be long on the screen.

Are there 'call-girls' in Bombay?

Yes! It wouldn't be the first city in India without them.

Can Kamini Kaushal dance?

In Bombay every woman stretches her legs



Russian pictures are liked in India. They amuse the rich and interest the poor. Meet A. Larionova as Lynbava, the maid, in "Sadko Aur Sagar ki Shahzadi" in Hindi, produced by Mosfilm Studio, Moscow and distributed by Diamond Pictures Ltd.

these days and calls it Bharat Natyam. Kamini also acts this dance of the South.

MRS. SUNANDA BAI (Bombay)

What happens when Kantilal Morarji Desai weeps?

Princes insure themselves and the business of New India Assurance Company goes up.



If Kantilal Morarji Desai had his hand in politics?

You must wait for some time. He has already his foot in it.

What does Prithviraj prove in the Council of State?

That silence is golden.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

If anybody falls in love with Manorama Kathju?

That man will have to be kept under medical

observation like the food-denying Dhanalakshmi of Coorg.

Is Nehru a habitual smoker?

He is a nicotine addict.

What is the hardest job that Miss Gohar has to do?

Bluff the grocer.

K. G. MATHUR (New Delhi)

Were you ever caught by the neck?

How many Tor Johnsons and King Kongs are there in this world?

There is too much politeness even in your rudeness. Why?

Because there is not the slightest intention to hurt anyone. Very often rude words express an idea better than polite ones.

V. G. SIWANKAR (Nagpur)

Who is India's most famous inventor?

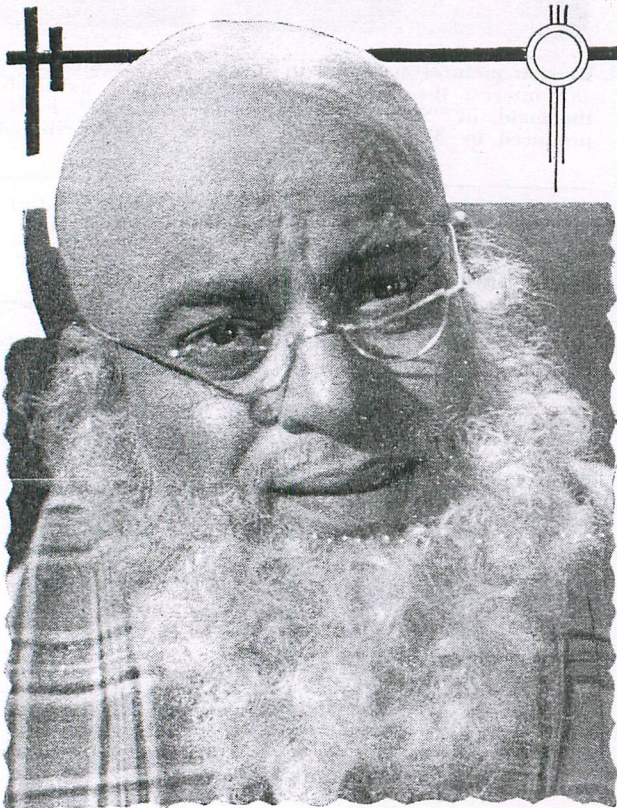
Nehru! He invented the Five Year Plan to build a paradise for 360 million people.

MRS. SNEHAPRABHA VASUDEV (Bombay)

Pandit Indra! What an insipid name?

A cheque of Rs. 50,000/- with that signature doesn't, however, bounce back. Can your name do that trick?

Whom will Dilip marry?



The life of a saint is the best incentive for the practice of virtue. Jagirdar brings to the screen the saintly portrayal of Shri Sai Baba, the saint of Shirdi with millions of Hindu and Muslim followers, in "Shri Sai Baba", a tale of devotion directed by Roy Kinikar and D. D. Dalal for Triveni Films.

Though Dilip is a milk addict, he doesn't believe in a dairy farm.

How many faces does T. Prakasam have?

Only one face but its masks have been many. The present one is a minister's masquerade.

Are Hindus cowards?

Isn't Pakistan an answer to this?

MRS. SUNANDA BAI (Bombay)

Does Raj Kapoor worship the Goddess Lakshmi?

Yes, but all the boons and blessings are showered on V. V. Puri, Raj's distributor.



S. N. SHARMA (Bombay)

Immediately after his marriage to Mrs. Vijaylakshmi Pandit's daughter, Shri Avtar Krishna Dar got a foreign ambassadorship. Any comment?

Isn't this a country of dowries?

MISS LEELA KASYAPI (Barsi)

I do not see in "filmindia" any film advertisement in which Nargis has acted. Why?

Nargis is on the shelf. She has no contracts at the moment.

Why was "filmindia" banned in Kashmir where democracy is said to prevail?

To prove the truth in my article that one adventurer has replaced another.

Do you invite some of those so-called "platonic" couples in the film industry to "Girnar"?

I don't invite scandals to Girnar. Girnar is the home of a man who believes in decent family life.

K. PONNUSWAMY (Poona)

The Dravida Munnetra Kazhagam of South India! How does this organization impress you?

Seems to be the Ku Klux Klan of non-Brahmins! It has no place in a secular state.

K. SRINIVASAN (Mysore)

Who discovered Nehru?

Gandhiji! The old man took Jawaharlal out of Motilal Nehru's aristocratic cradle and fondled him on his own lap to prove to the British that in Jawaharlal he had an English-dyed Indian aristocrat as his devout follower. While the old Bania thus scored a personal triumph, he also got a rare trumpeter. Most of Gandhiji's conquests were reflections of his personal vanity while many of his great achievements were merely expressions of his per-

sonal frustrations. Though essentially a good man, the old man was a unique bundle of complexes.

Does your wife feel proud of herself?

In our family there is no time and place for pride. We are all working folks. And though God has given us some comforts of life now, our minds still live in our old days of poverty. My wife is so humble that our success looks like a happy accident.

H. R. PARTHARAJA IYENGAR (Bangalore)

Why are some film magazine editors so selfish that they even lack the courtesy to acknowledge any communication from their readers. Perhaps, you can mention the names of such editors?

I am one—the man who gets the largest mail per day. Apart from the cost of typing and stationery, at the rate of two annas a letter postage alone will cost an average of Rs. 100/- per day. Is courtesy worth all that?

S. A. SWAMY (Bombay)

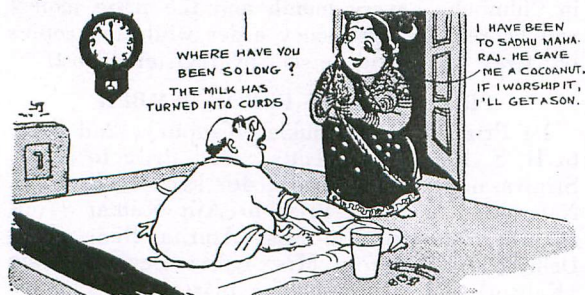
As far as you are concerned, are the linguistic states necessary or not?

We have given ourselves a secular Constitution with Hindi as a national language. We shout about our unity in diversity. Why then put emphasis on regional languages by lingual segregation of people? Are we not trying to unite the North and the South and the East and the West till these directions lose their old meaning and design?

K. R. S. NAIR (Gondal)

I see a lot of sadhus in Saurashtra! Why so?

The women of Saurashtra must be very religious-minded. Sadhus need a fertile soil to grow.



S. KUMAR BERRY (Bombay)

Why do we need all these celebrations on Navy Day?

We are getting ready for a naval battle with the Portuguese in Goa. If you don't believe me, ask Nehru.

D. V. SALKAR (Belgaum)

Are you very particular about the choice of your company?

Oh no! I am a gipsy by birth and instinct. All I need is colour in my company and not caste. Do you consider the American cultured?

Basically the Americans are good people. Being a bit over-anxious to hold what they possess,

they often give wrong impressions in the field of politics.

Information about Motilal? To what community does he belong?

You can smell a Mathur from a mile.

SARASWATI R. R. (Ahmedabad)

A friend says, "We must love and marry." I retort, "We must marry and love." Mr. Patel, what did you do?

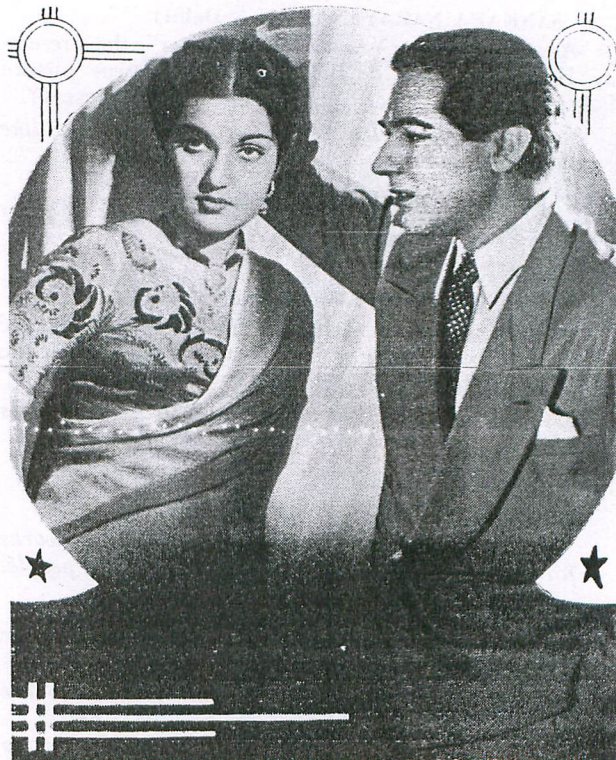
I just married and worked till those whom I married got everything they wanted. I never use the word 'love' in my life. It makes no sense without work or success.



H. J. L. PAIS (Bombay)

Are you drinking Aarey milk?

No! I get my milk straight from the buffalo without the official mules mixing worms in it.



Munnawar Sultana refuses to get old and Amarnath can not help but look at her with his youthful eyes in "Toofan", a stormy love tale produced by D. P. Bhatia and directed by Ram Prakash for Star Light Pictures.

A big fat one can make a man do anything and poor Janki Dass is taking his lessons from Indu Bansal in "Hari Darshan" produced by C. M. Trivedi.



Where will Indira go on her next tour—South Africa or South America?

She has not been to China yet.

K. S. SANKARA NARAYANAN (New Delhi)

According to the "American Reporter", the present-day Hollywood films do not represent the true picture of American life. Then what do the films represent?

Life which Hollywood producers would like the American people to represent one day.

B. L. SRINIVASA MURTHY (Bangalore)

You do not like Mysoreans they say?

Are they one-eyed?

FEROZE R. KHAMBATTA (Bhavnagar)

Don't you consider Asha Mathur to be a bad choice for the role of Ophelia? Nimmi would have been the ideal one. What's your selection?

Nimmi Maker would be still better. She is of Ophelia's age.

V. L. NARAYANA (Howrah)

Say something about Achala Sachdev?

She is the wife of an Ex-professor. She works for the Communists and gets paid by the film people.

R. N. PUROHIT (Calcutta)

Do you also celebrate the birthday of your magazine at the Taj as other periodicals do?

Only those celebrate their birthdays who are surprised at their existence. Filmindia is not.

How does Kashmir look from your point of view?

Like a bad debt!

P. K. KUNJU MOIDEEN (Cochin)

Recently at a meeting at Madras, Pandit Nehru

said: "Had the Congress not been there, the country as you find it today, would not be there." Then what would be there?

A happier country!

C. R. NATARAJAN (Bombay)

Does Kishore Sahu think that the beauty of India lies only in Taj Mahal, Kutub Minar and other pieces of architecture?

Kishore believes in beauty being secular.

Do you think Sheikh Abdullah will be subjected to a public trial?

Thieves don't try thieves in open courts.

RS. 1000/- EVERY MONTH ! IN 27 PRIZES !

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290/- and one copy of "Grey Dust"; 2nd Prize: Rs. 190/- and a copy; 3rd Prize: Rs. 90/- and a copy; 4th Prize: Rs. 70/- and a copy; 5th Prize: Rs. 40/- and a copy; 6th Prize: Rs. 30/- and a copy; 7th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR DECEMBER

1st Prize to S. D. Shukla (Kanpur); 2nd Prize to H. S. Hanspal (Calcutta); 3rd Prize to M. V. Srinivasan (Secunderabad); 4th Prize to K. R. S. Nair (Gondal); 5th Prize to Ajit Kumar (New Delhi); 6th Prize to Miss Amrita Rani (New Delhi); 7th Prize to Mrs. Lalita Devi Hariram (Kalyan) and 20 Consolation prizes to the following:—H. D. Pandirker (Limbe, Br. Africa); Gurbaksh Singh (Ipoh, Malaya); Miss Hafeez M. Desai (Lidgettton, S. Africa); Mrs. W. Baghiarathy (Madras); K. M. Sundaram (Colombo, Ceylon); Miss T. S. Pankaja (Bangalore); Miss Dorai Leelavathy (Kuala Lumpur); Rajinder Singh (Bangkok, Thailand); S. Ram (Edinburgh, Scotland); Miss Leela Kasyapi (Barsi); Miss Raj Mehra (Bombay); D. V. Salkar (Belgaum); Money Ram (New Delhi); Aditya Kumar Gupta (Meerut); R. A. Quassor (Kuwait, Persian Gulf); Dhanpat Singh (Demarara, Br. Guiana); Saraswati R. R. (Ahmedabad); V. L. Narayana (Howrah); R. Srinivasan (Madras) and P. K. Kochava (Fort Cochin). Money orders and copies are being sent to all the prize winners.



NUTAN —

Love is an adolescent emotion and the heroine of romance must be a girl trembling on the frontiers of youth. Nutan brings to the screen the immortal love of Laila with all its trembling hopes and shivering fears in "Laila Majnu", the proverbial Persian romance directed by K. Amarnath and produced by P. N. Arora for All India Pictures.



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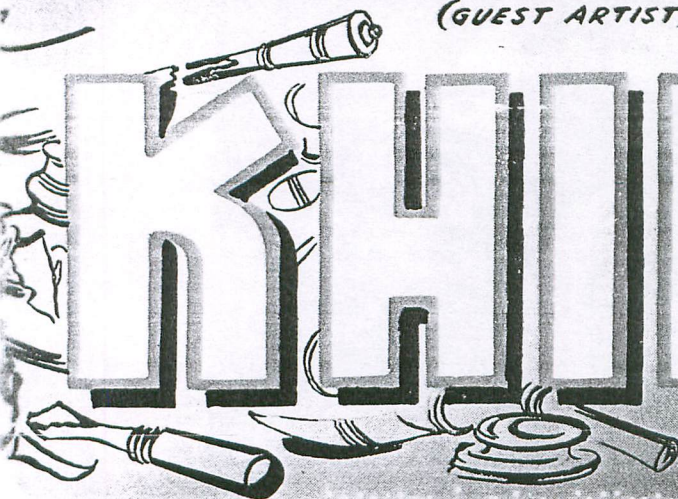
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AR ROMI & ASHA MATHUR
(GUEST ARTIST)

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BEGUM PARA—

Here is a woman at her most intriguing age, ready for accidents and coincidences. But Begum Para is a woman of courage and discretion. She is a versatile artiste and the mole on her chin—not a constantly shifting one—makes her personality all the more exciting. Her superb artistry will soon be seen in "Laila Majnu", the evergreen Persian love tale produced by P. N. Arora and directed by K. Amarnath for All India Pictures.

Nation's Loss Is Tata's Gain!

John Matthai, A Genius In Economics!

By : PHYRUZ CANTEENWALA

*Time, place, and action may with
pains be wrought,
But genius must be born, and never
can be taught.*

Dryden

It was Sunday, January 10, 1886 when the Sun, the cosmic symbol of the central life force, heralded the birth of John Matthai in the infinite archives of eternity.

At the moment of this auspicious event the fiery constellation of Sagittarius, symbolised by the Archer, rules the ascendant of his solar chart. Thus under the influence of this sign of the Zodiac if he is humane, unassuming, joyous, enthusiastic and extravagantly generous—sacrificing at times, he is no less meticulous, optimistic, exacting, reliable and freedom-loving individual who is attuned to the vibrations of perfection in the Universe. To always bring an open, honest and well balanced mind to bear upon any matter in hand is the salient gift that the Gifties have bestowed on him. His success in life can well be attributed to his uncompromising attitude in the face of injustice and intolerance of cunning and selfishness. This

independent application to any matter without allowing any extraneous influences to tarnish his decisions based on a tried conviction is the most sublime and praiseworthy trait of his character tending to hold this Sagittarian soul in rare public esteem.

The lord of Sagittarius, Jupiter, elevated at the meridian (zenith) of his solar chart, is in conjunction with Uranus, in second nonile with Mercury, in fourth nonile with the Moon, in trine with Pluto and favourably disposed in Taurus by Navamsa. Uranus governing over his independent mental pursuits, Mercury over intellect, honour and public contacts, the Moon over mind and sublunar existence and Pluto over occupation, health and intuitive and clairvoyant powers are so as-



pected with spiritual Jupiter that they collectively contribute in the respective spheres of their influences to bestow on him an independent, progressive, prosperous, happy, godly and long life, and to single him out for exalted positions of honour and fame. The ennobled Moon, Mercury and Jupiter are juxtaposed in Taurus by Navamsa, the soul of the Indian science of prediction. As a result of this benefic Navamsa configuration his innate urge for human weal is extremely conspicuous in his strong sense of belief in the dignity of thought and service in the varied walks of public life.

MAN OF DESTINY

In the solar chart Saturn, the lord of the second House of Capricorn which rules monetary affairs, is posited in the seventh House of Gemini of public association and is favourable in its own House of Capricorn by Navamsa. Besides it is the co-lord of the third House of Aquarius which governs mental pursuits, travel and transport etc. Saturn is in trine with Venus, in parallel with Mercury, in second nonile with Mars and in first nonile with Neptune. In the lunar chart (Aquarius as the ascendant) the planets Neptune and Jupiter govern the natural second House of Pisces of money. Neptune is in sextile with the Moon, in triple trine with the Sun, Mars and Rahu (parting) and in first nonile with Saturn while Jupiter con-



John Matthai—a genius in Economics
—is a director of Tata's.

joined with Uranus and juxtaposed with Mars in Virgo is in trine with Pluto, in second nonile with Mercury and in fourth nonile with the Moon. The astrological world in general and the students of astrology of the Nirayana system in particular may well note here that elevated Jupiter and beneficent Moon governing money and occupation in the lunar chart are not only conjoined but are exceptionally favourable by Navamsa in Taurus where the former is strong and the latter exalted. These extraordinarily singular and benefic planetary aspects in the solar and lunar birth charts reveal Mr. Matthai as having been possessed of uncanny gift of finance chiefly bestowed by exalted Mars elatedly lending an unusual intuitive touch to methodical Saturn. These radical aspects are further reminiscent of his being the chosen man of destiny endowed with remarkable mastery over the science of economics which makes a genius. This phase of his character is all the more enhanced by Jupiter, the lord of money in the lunar chart in square with Saturn, the lord of money in the solar chart. While Jupiter gives constructive financial ability, Saturn practical economy. Can one then deny that Mr. Matthai is not a born economist? Fellow astrologers may differ from me and hold that Saturn in malefic square with Jupiter bodes evil in respect of the native's ability and success as a brilliant economist. My humble reply is that Saturn in "experienced" square with Jupiter acts as a restrainer and perfecter investing him with practical acumen in the sphere of finance and inculcates in him the sense that economy is productive as well as distributive virtue, and consists, not in saving, but in selection, a natural inclination that is tinged with originality and independence of Uranus which rules his mind. Thus the utilitarian economy of Saturn and the creative economy of Jupiter combined with originality and freedom of Uranus extremely distinguish him as a man of straightforward, independent and excellent ideals so valuable to him in the various tasks that may confront him in the financial field of political economy.



If dresses could make women goddesses, men would live in heaven. Meet Sumitra Devi, the beautiful belle from Bengal, playing a goddess in "Ganga Maiya", a costume story produced by C. M. Trivedi.

SHUNS PUBLICITY

Besides in the solar chart, Mars the lord of the fifth House of Aries which rules legal pursuits and speculation, is exalted in the tenth House and in harmonious aspects with the Sun, Pluto, Neptune and Saturn. As a consequence he has a natural propensity to law and speculative undertaking. Saturn the co-lord of the third House of Aquarius of travel and transport, is in benefic aspects with Mars and Venus. These influences speak for his having held the post of the

minister of Railways and Transport in the Central Government.

Nevertheless Venus in sextile with Mercury, the lord of the seventh House of Gemini, and in trine with Saturn, posited in Gemini, and Mars in second nonile with Saturn in the solar chart, and the Sun, the lord of the seventh House of Leo, in triple trine with Rahu, situated in Leo, Mars and Neptune, and in sextile with Moon, and Venus in fourth nonile with Rahu in the lunar chart are the principal combinations at birth that account for his en-

vious positions in government and public affairs which are governed by the natural seventh House of lunar and solar charts.

However Saturn in double square with Jupiter and Uranus, Venus in square with Pluto, the Moon in opposition to Rahu and Mercury in parting square with Mars are significant of his differences with his colleagues in his independent approach to administrative matters and of his natural abhorrence of hack-work as done by Dr. B. R. Ambedkar in so framing the Indian Constitution as to enable the Congressmen to rule the country in any fashion they like. The mere idea of his colleagues to lure him to slowly walk, just like Chintaman Deshmukh, into the web of selfish political designs, corrupt with dictatorial powers, is but literally born of singularly unconstitutional and overbearing authoritarian and hypocritically democratic Congress Government of the day. Thanks to Saturn and Uranus that play the stellar roles of desisting him from mortgaging himself.

Economy is one of the highest essentials of a free government to succeed order and liberty. If so the one at the helm of the affairs must be a man of sterling financial faculties and it cannot be disputed that Mr. Matthai is the right man in the right place.

The adage that 'geniuses are born and not made' is too common to be overlooked and it may safely be said to the credit of Mr. Matthai, as the stars so unmistakably figure, that he is one such genius. The materialistic value of his faculties would have been immeasurably enhanced had he been rather prone to personal publicity. However that was not to be. He always preferred to work behind close doors and avoided to the best of his ability contact or discussion with his colleagues or other interested elements so that his independent decisions on financial issues concerning the public at large may not be affected. His independence of spirit was always to the fore in his dealings with his colleagues whom he never allowed to influence his mind. True there were occasions when his spirit gave birth to controversies of the first magnitude and at times unbridged feelings of animosity that never had any effect upon him. The gulf so created became so wide that Mr. Matthai found it too difficult to continue in his office without sacrificing self-respect at a time when the services of such a financial wizard like him were highly indispensable to bring about harmony between revenue and expenditure of the State. Although his resignation is a sort of a blow to the progress of the country's economy, those who could understand were not taken aback for they knew that the Congress rule has never been known for its integrity but scheming and machination.

I much wish—nay I assert that Providence will grant him health to enjoy peacefully the remaining years of his fairly long life without in anyway shrinking from helping safely steer the ship of the nation's economy to its destination viz. solvency.

In conclusion I doff my hat to John Matthai who by his selfless devotion to duty has striven hard to give the best in him in the time of the nation's sore need.



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She is not alone. She has her dreams with her. And that is why Usha Kiran is happy in "Tanhaai", a social story of Tribhuvan Productions.



Even at this age, Jagirdar cannot understand women. Usha Kiran puzzles him in "Tanhaai", a romantic tale directed by Ram Gabale.



Tears appear when dreams disappear. Usha Kiran is in tears in "Tanhaai", a social theme directed by Ram Gabale for Tribhuvan Productions.

OUR REVIEW

"Lahren" Provides Burlesque Entertainment

Sunder And Om Prakash Have A Field-day!

With unemployment mounting up every day and the only vacancy found in the stomachs of millions, our nation is in a gloomy mood. To such a nation film producers are expected to bring some relief of forgetfulness by producing pictures containing comedy and entertainment. Unfortunately the Communist element in our film industry seems to have decided to take a mean political advantage of our misfortunes and have been recently producing pictures emphasizing our poverty and starvation and thus increasing the agonies of hunger and privations. So long as social justice remains the theme of such pictures, we have no quarrel with these Communist-minded producers but to harp on our chronic misfortunes continuously with a design to make political capital out of them is to deprive the motion picture medium of its primary and legitimate purpose of entertainment and harness it for some highly objectionable political propaganda.

Fortunately in New Sai Productions' "Lahren", the producers don't wear a sour face or utter bitter words of advice and indignation. They just modestly try to amuse and entertain. And we welcome their modest intention even though their attempt to amuse and entertain our people has not succeeded much. One virtue of "Lahren" is that it has few sobs and practically no sermons. "Lahren" is an unpretentious picture with a slight story, slapstick comedy, some noise and ten songs. The story has its moments of interest, the comedy is often quite gay, the noise is at many places amusing and the songs are generally quite pleasing. And all put together, "Lahren" becomes

an acceptable even if not a laudable picture. Where generally intelligence and film production do not go together, it is futile to look for intelligence in a modest comedy and "Lahren" certainly does not rely much upon this much neglected commodity in the industry. This picture is not so much a comedy as a farce and farce can accommodate a lot of noise and nonsense without hurting anybody which is what "Lahren" generally does.

CALF-LOVE IN COWLAND

The story begins in a village with the villagers having caught Shyamal's son Kishore expressing love to Ramlal's daughter Shakuntala and the irate villagers giving Kishore a good beating and then taking him to his father to ask him to teach him the village code of behaviour and sense of virtue. Shyamal gives some more thrashing to Kishore in spite of his wife's protests and leaves it to Ramlal to do whatever he pleased with Kishore. Believing in turning a scandal into virtue Ramlal is pleased to announce the engagement of Kishore to Shakuntala. The angry and ominous scene thus ends in smiles and the villagers begin to sing and dance.

Kishore and Shakuntala also steal away for a song of their own and for a confidential conversation with the village behind their private desires. Suddenly a group of ugly young boys and girls professing to be from Bombay appear on the village scene and request Kishore to find for them a pair of anklets which they had lost and Shakuntala had eagerly donned on her legs. Shakuntala reluctantly returns the anklets on Kishore's persuasion but pulls a long face. At this Kishore promises his betrothed that he would go to Bombay and get her a similar pair of anklets.

His promise to Shakuntala soon lands the rustic Kishore in Bombay where he meets the usual Bombayites as seen through the eyes of film producers. He meets the ruffianish but good-hearted Sunder who charges him four annas to tell an address but later befriends him and takes him to a stage show where the popular stage dancer Shyama fails to turn up. With his imagination tickled and curiosity unsatisfied Kishore returns to his lodging for a restless sleep. In the middle of the night, Kishore wakes up with a start on hearing a woman's shriek. He gets out of his bed and finds Shyama, the dancer, being manhandled by her uncle Mama for not turning up for the show. Shyama tearfully protests and says that she did not want to adopt the stage career but the greedy Mama refuses to lose his opportunity to make money by flaunting her on the stage.

Forgetting all the warnings given to him in the village against jumping into other people's troubles, Kishore rescues

☆ Old people don't always give unpalatable advice. ☆ They often bring good news and this bearded goatee thrills Jagirdar in "Tanhaai", a tale of love. ☆



Here is a choli with triple circles in Swiss embroidery. You can also achieve the same effect with old coloured buttons. Make the embroidery colourful by using contrasting shades.

Shyama from her cruel but comical uncle and brings her to his "Dharamshala" where Shyama sleeps in his room and Kishore spends the night outside the door. Mama soon appears there with the police and Kishore has to go to the court. Shyama tells the court that she was a major and had come away with Kishore with her own consent. She also tells the court that she was going to be married to him and Kishore is acquitted of the charge of abduction or whatever it was. Kishore, of course, had done all this kindness and rescue-work for Shyama in the sheer spirit of humanity and was most certainly not in love with her. He finds it difficult to clear Shyama's misunderstanding. But having invited a pretty responsibility on himself and having been thrown out of the charity building, he shifts to a 'chawl' along with Shyama with the help of Sunder and is forced to pretend to be married to Shyama in order to secure accommodation in the chawl. Having failed with the law Mama turns to society and keeps loudly crying over his kidnapped niece to provide the fun in the picture.

TORN BETWEEN TWO

When the anklets and other things Kishore had bought for his betrothed in the village are mistakenly accepted by Shyama as presents for herself, Kishore thinks the matter had gone too far and quietly runs back to the village for some buffoonery. In spite of his belated return, all feel happy at the village

and we get a few more songs. Sunder quickly follows Kishore to the village and conveying the misery of Shyama, scolds him for his treachery. This once again brings Kishore back to Bombay where he begins to live amiably with Shyama despite the recurrent unamiability of Mama.

At the village Kishore's father smells a few rats in Kishore's sudden disappearance and along with Shakuntala comes down to Bombay to see things for himself. The sight of Kishore closetted with a girl in a room shocks the old loud mouth as well as Shakuntala. Mama stages another of his street shows to get Shyama back into his fold by using Kishore's father and Shakuntala but the two disillusioned ones prefer to disown the profligate and return to the village. In his wrath, the angered father accidentally hurts Kishore's mother on the head and the old woman refuses either to die or to live peacefully unless she embraces her son.

With the producers providing all the travel expenses and brushing away geography, Shakuntala, the village virgin, once again lands in Bombay to request Shyama to allow Kishore some casual leave to visit his obstinate mother. Kishore becomes distressed to learn about his mother's illness and all rush to the village including Shyama, Mama and Sunder. The mother becomes all right after embracing her son and Shyama becomes kind and sacrificing and makes a present of Kishore to Shakuntala. Having settled Kishore's life peacefully, the producers now turn to Shyama and, not willing to let her suffer either, resort to a sort of Bing Crosby and Bob Hope formula by bringing Raj Kapoor into the picture for a short scene and pairing Shyama off with him.

SLAPSTICK PRODUCTION

"Lahren" is far from a rippling comedy but it is a fairly amusing noise all the same. Om Prakash as Mama and Sunder as Kishore's Bombayite friend generate most of the gush and gurgle in the picture in their own typical and familiar styles which in spite of a lot of crudity and

stupidity become quite popular with the masses. Except for a few scenes which slip out of the producers' hands and become loudly melodramatic because of sheer force of habit, most of the picture is handled in a burlesque manner resulting in plenty of boom and boisterousness.

Technically the picture is more unpretentious than thematically. Photography is well below average while recording is unenterprising, dealing mostly with noise. Sets are not bad and a few pieces of music are also quite enjoyable. Dialogue is fairly crude and fits the mouths of those like Sunder and Om Prakash. Lyrics are mostly limericks in more than five lines. Direction is fair.

From the cast Shyama looks better with a tolerable make-up while Shakuntala is also not bad. Kishore Kumar does quite well as the rustic youth. Bipin Gupta as Kishore's father is his usual self, loud and artificial. Leela Misra as his wife is rather annoying creating some unhappy noise amidst gay noise. Sunder and Om Prakash do their typical brand of funny fielding in a picture in which they have a field-day. The rest contribute their mite to the noise.

All in all, New Sai Productions' "Lahren" is a fairly amusing noise which without thrilling a great deal does not hurt any one. The picture can be preferred to a game of patience.

LAHREN

Producers : New Sai Productions
Language : Hindustani
Story Idea : Arvind Gokhale
Screenplay : Anjana Rawail
Dialogue : Azm Bazidpuri
Lyrics : Rajendra Krishna
Music : C. Ramchandra
Photography : Rajendra Malone
Song Recording : B. N. Sharma
Cast : Shyama, Shakuntala, Kishore Kumar, Bipin Gupta, Leela Misra, Sunder and Om Prakash etc.

Released At : Imperial, Bombay
Date of Release : 16th October 1953.

Directed By :
H. S. RAWAIL

OUR REVIEW

"Bhagyawan" Misses Fire ! Dharmadhikari Loses A Good Opportunity !

Rup Kamal Chitra's "Bhagyawan" is really an unfortunate picture which fizzles out into a mediocre, confused and rambling affair in spite of having the makings of a highly tender and greatly human drama of life. Here for once was a subject pulsating with purpose and pathos which could have been turned into an undoubtedly great picture with patience, intelligence and determination. But the apparent haste, indifference and mediocrity with which it has been handled leaves one simply disappointed and rather irritated at a rare opportunity lost by its producers who should have known and done better.

The story deals with the blind, deep-rooted but unkind and unfortunate superstitions prevailing in so many Indian homes which often take fantastically inhuman shapes in people's minds and lead to an innocent person's cruel victimization. There are numerous such ugly superstitions in Indian life but the one on which "Bhagyawan" focusses its attention concerns the birth of a child coinciding with an unfortunate accident in its family and the consequent dubbing of the child as an ill-starred creature—a veritable visitor from hell. "Bhagyawan" purports to show how a superstitious world can stupidly stigmatize a child, draped only in innocence and

savagely hound it to doom and despair. But in the picture this idea is developed only sketchily and clumsily and never quite comes off with all its tragedy and undesirability.

Though the script-writer is half responsible for reducing this powerful theme to almost a damp squib, director Datta Dharmadhikari also surprises us by handling the subject in a drab and disinterested manner bereft of any skill or imagination. And that is inexcusable in an artiste of Datta Dharmadhikari's experience and reputation.

INOPPORTUNE BIRTH

The story begins with the ten-year old Suraj pacing the floor and awaiting his mother to give him the gift of a brother or sister. Soon it is announced that his mother had given birth to a son and as Suraj is about to rush out to convey the happy news to his father, he sees his blood-covered father being brought in by a group of men with the news that he had died in an accident. Suraj bursts into tears and hearing the commotion his mother, though in a delicate condition, comes out to see her dead husband. The sight shocks her to death and she sinks to the ground. And thus soon after the child's entry into the world both its parents make a hasty exit.

The still-crying child is immediately declared an evil-starred demon who had 'swallowed' its parents. Suraj, however, loves his little brother too much and in spite of all the neighbours boycotting his ruined home continues to feed and look after the child till his maternal uncle Dayaram comes down to console him. Dayaram and Suraj together mother the child till the time comes for its christening ceremony. Not a single soul in the town agrees to attend the ceremony and Suraj and Dayaram between them decide to call the child Chanda.

Dayaram now decides to take his two nephews to his own home. When he enters his house accompanied by Suraj and Chanda, his wife declares that she would avoid the child like an evil shadow. To prove that Chanda was actually preceded by ill-luck, she informs her husband that the very morning her cat had died. The argument however loses its effect when Dayaram's own little daughter Tara reveals that the cat had actually died of eating a lizard. Chanda, however, gets a shelter in Dayaram's house in spite of strong opposition from his wife. She insists that he was an evil creature who would ruin their home also. Her clownish brother Ramlal and his wife Janki add fuel to the fire.

RAINING MONEY

When Dayaram returns home one day from his office to inform his wife that he had received a raise in his salary and ascribes it to the arrival of Chanda, his wife refuses to agree with him. And even when one day the wooden roof in a room breaks under the stress of Chanda's cradle tied to it with a rope and a hidden heap of money begins to pour down, Dayaram's wife refuses to be kind to Chanda. Chanda soon grows into an eight-year old poker-faced boy and Suraj into a long-haired

youth. But even through these years Dayaram's wife's dislike for Chanda keeps unabated. When on "Rakhi" day she disallows her grown-up daughter Tara from tying a "rakhi" on Chanda's wrist, Suraj performs the duty himself.

Suraj is called to interview for a job but when the alarm-clock fails to wake him up in the morning, Chanda wakes up his brother. Dayaram's wife doesn't like that Suraj should have seen Chanda's face the first thing in the morning on an important day. Hearing his aunt's malicious fears, Chanda quietly prays for the employment of his brother. But his prayer is not answered and Suraj soon returns hurt in a cycle accident. That gives Dayaram's wife one more reason to vomit poison against the innocent, little, nail-biting Chanda. And though shortly after Dayaram comes with the news that Suraj had got a job in the railway, nobody is convinced of Chanda's innocence and even Suraj without exhibiting the reliability of even a chameleon suddenly turns coat and begins to call Chanda unlucky and unfortunate and develops an astonishing dislike for his little brother.

After his employment Suraj reaches the threshold of marriage and when everybody is gaily dressed to participate in his marriage with Sindhu, Chanda is ordered by his aunt to keep himself out of sight with his dirty rags. But Chanda's natural and childish curiosity gets the better of him and he climbs a tree to watch Suraj's marriage procession. Just when the bride

is being ushered into her new home, Chanda topples down from the tree and spoils the pleasantness of the occasion by wounding himself. His sister-in-law Sindhu, however, becomes immediately attracted to him and begins to shower on him all the motherly love, he had missed in his life. For some time Chanda gets a taste of love and affection.

But this affection also disappears when Suraj is transferred to another town and he goes away with Sindhu. After their departure, with Dayaram's old asthma back in full fury, it doesn't take long for Dayaram's wife to turn Chanda out of the house. Accompanied by a loving stray dog, Chanda travels to Suraj's town where even that dog is killed by a policeman for not wearing a collar. By now even the audience begins to wonder whether this child was really innocent or just evil-starred. Chanda is turned away from the gate by Suraj and at last rushes to a railway track to end his life with Sindhu running after him and Suraj running after Sindhu. On reaching the track Chanda discovers that one of the rails was dislocated and changing his mind about suicide he takes out his shirt and begins to wave it to stop the oncoming train. The train stops in good time and everybody praises Chanda for saving thousands of lives by his heroic deed. Dayaram and his wife who happened to be on the same train get down to embrace Chanda and realizing clearly that among others her own life had also been saved by Chanda,



The Diamond Pictures of Bombay bring some rare and thrilling Russian pictures into the country. This scene is from "Sadko", an exciting film produced by the Mosfilm Studios Moscow, featuring S. Stolyarov and directed by A. Ptushko. This colour picture has been dubbed in Hindustani and re-named, "Sadko Aur Sagar ki Shahzadi". So, Russians also believe in fairy tales.

Dayaram's wife lifts him to her lap, plants a kiss on his cheek and calls him a lucky child. That ends the picture and the spectator understands that the author only wanted to convince Dayaram's wife.

POOR ALL ROUND

Apart from containing some good or tolerable pieces at different spots, emotionally the picture is only mildly effective while thematically it is a complete failure. Throughout the picture, the events prove Chanda to be lucky and unlucky alternately and the audience keeps on wondering what the writer wants to prove after all. In his search for these contradictory events the writer forgets to pinpoint the emotional tragedy of the boy which is only scantily and crudely sketched but never

quite driven home. Since the boy is not provided with any definite character to portray, in spite of being an extremely likeable kid with an inherent naturalness about him, he simply looks a lost juvenile. Suraj's character is very understandable in the beginning but the way he suddenly undergoes a radical change towards the end and without even as much as a frown begins to hate Chanda, he looks unconvincing and ridiculous. Practically all the juveniles in the picture including the young Suraj, the frocked Tara and Chanda sing fully orchestrated songs in mature voices. No wonder, the story's realism is greatly thinned after all this.

Technically the picture should be called clumsy and intolerable. Photography is ugly and amateurish and since we saw the picture on the so-called panoramic screen where ordinary frames are stretched almost to extinction, the images, especially in long shots, seemed to lose whatever definition they originally had. Recording is also not very impressive. Sets seem to have been borrowed from some third-rate theatrical company in Girgaon. Dialogue, lyrics and music, however, are quite good.

From the players, Nirupa Roy as Dayaram's wife has only to look the role which she does. Raja Nene as Dayaram is too weak and tame. The boy Alhad as Chanda is a loveable poker-faced kid but he is misdirected and only his natural charm saves his place in the picture.

Radhakishan as the stupid Ramlal is quite comical and Yashodhara Kathju as his wife with seven children looks the role. Shakuntala as Sindhu is quite sympathetic while Balraj as her husband looks a typical, long-haired star-aspirant from College Street. Ratan Kumar as the young Suraj doesn't appeal at all.

In short, "Bhagyawan" is an interesting subject which becomes only a mildly interesting picture because of an incompetent script and indifferent direction. Those who do not mind a maltreated good subject can still risk it.

BHAGYAWAN

Producers: **Rup Kamal Chitra**
Language: **Hindustani**
Story: **Dada Mirasee**
Screenplay & Dialogue: **Pt. Mukhram Sharma**

Lyrics: **Pt. Nilkanth Tiwari, Saraswati Kumar Deepak & Ramesh Gupta**

Music: **Avinash Vyas**
Photography: **E. Mahomod**
Sound: **Roben Moses, Essabhai Surattwala**

Cast: **Nirupa Roy, Raja Nene, Shakuntala, Alhad, Radhakishan, Yashodhara Kathju etc.**

Released At: **Krishna, Bombay**
Date of Release: **2nd October 1953.**

Directed By:

DATTA DHARMADHIKARI

OUR REVIEW

Avoid "Aabshar" On Health Grounds ! Picture — A Blasted, Disgusting Trash !

Globe Pictures' "Aabshar" sprays nonsense and mediocrity over the screen and is untouched by even a dubious dab of skill or intelligence. It is a disgustingly unremarkable picture which leaves one wondering why people like Hasrat Lucknowi who have evidently nothing fresh or progressive to contribute to the film industry should at all engage in film production. Why can't these people find some other means of ensuring their daily meals where they don't have to upset the aesthetic and intellectual appetite of others?

"Aabshar" is one of those pictures which very naturally and deservedly flop miserably at the box-office giving other soft-brained producers an invalid reason to sing a dirge and to shed copious tears over an imaginary slump. The slump in producers' intelligence is thus christened as a slump in business and nobody pauses to think that if all stupid pictures like "Aabshar" were to be successful at the box-office it would really mean a severe slump in our national intelligence. Moreover, even if the trade slump is only a stupid hallucination at present, it may soon become a reality if producers like Lucknowi keep on producing pictures like "Aabshar" which would flop in any country from which intelligence has not completely disappeared.

Wallowing in mediocrity and stupidity, "Aabshar" has a rotten story, clumsy characterisations, abysmally unimaginative treatment, ugly production values and al-

most total absence of entertainment. Hasrat Lucknowi, the perpetrator of this torture, has the brazen impudence to ridicule and satirize the film writers in this picture forgetting that if his own "Aabshar" is accepted as evidence he himself would be dubbed as the full-blooded representative of the stupid clan he ridicules in the picture. But that is the tragedy of this colony of clowns: the confounders become the critics, the guilty ones impeach others and the sinners imagine themselves to be sinned against.

The stupid story begins brazenly with Hasrat Lucknowi calling on actress Nigar Sultana to sign her for a picture and to relate to her a story he has written. The fatuous writer assures the curious actress that his story has a great role for her after playing which she would put all the reigning queens of filmdom into shade. He then starts relating the story to her whose ugly and idiotic visual version constitutes the present picture.

A TALE OF IDIOTS

In the usual village in the hills where folks put on weird costumes, Bela is a young maiden and Jagua is an awkward youth. Both are, of course, in love with each other and sing songs and chase each other in a none-too-attractive hilly tract near a waterfall. Bela has a literally blind mother and a figuratively blind brother, Shammu, an ugly burly creature addicted to gambling. Shammu tries to steal some of his sister's ornaments to gamble with but the blind mother catches

BEAUTY PLUS LIFELONG SERVICE

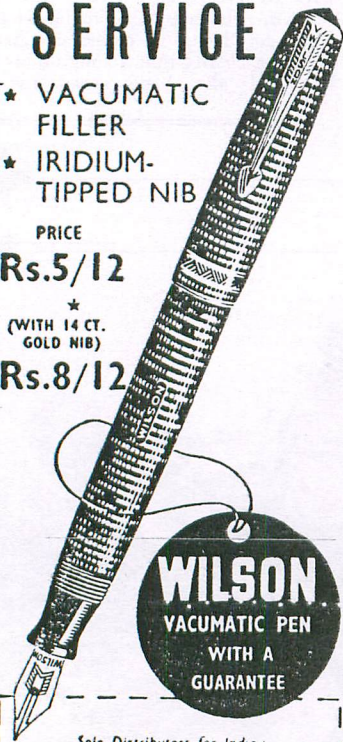
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him and showers some disgrace on him. The blind mother who immensely likes Jagua, however, has no objection to financing Jagua's trip to Bombay in search of better luck when he puts his proposal before her.

This favouritism of his mother annoys Shammu who deafeningly declares himself against Bela's marriage to Jagua, who, we are told, is a matriculate shoe-shine in the village. That village must be Batanagar. Shammu does not let Jagua receive any material aid from his blind mother and asking him to improve his status before dreaming of marriage with Bela, throws him out of the house. The mother becomes sad but quiet and Bela becomes tearful.

Jagua must have laid his hands on someone else's ornaments for he soon manages to land in Bombay and joins a regular association of shoe-shines, whose members do more of singing, dancing and hip-swinging than shoe-shining. Where a producer's brain needs shining it can't be different. During one of his professional rounds, Jagua meets an old friend who had never crossed his eighth class in school but had become prosperous as a film writer. This man tells Jagua that writing stories, dialogue and songs for films was the easiest job in the world which any uneducated but clever person in the world could do. He then gives Jagua a sample of his formula for story-writing in which you just throw in a hero, heroine, a villain, melodrama and songs in a story, sell it to some dunderhead and then wait to buy a huge bungalow and cars. This seems to be an autobiographical sequence in the picture.

Jagua duly gets ideas, writes some nonsense and goes to Bombay Talkies to sell a story to Ashok Kumar who has him thrown out peacefully. Why couldn't somebody throw Hasrat out similarly? Where merit refuses to help him, luck smiles on Jagua and an old lonely man leaves behind with Jagua a story of his and dies an unknown man. Jagua sells this story to a stage producer who puts it on the stage and the story is declared as the best story of the world. The writer of the best story in the world cannot remain poor and Jagua overnight becomes a rich and famous man.

When he learns from a letter from Bela that her brother was planning to get her married to somebody else, Jagua rushes to the village, finds Bela's house in somebody else's possession, learns that Shammu was in jail while Bela and her blind mother were missing. But he soon finds Bela and the mother in some field and returns to Bombay with them to spend some happy and peaceful days. He engages a tutoress for Bela and prepares to arrange an operation for restoring the old mother's sight. But all this peace is soon disturbed when Rani, a fashionable prostitute, becomes attracted by Jagua's fame and wealth and decides to give him some professional treatment. Jagua becomes a willing victim and for quite some time we see the usual wiles of the temptress, the dripping eyes of the innocent maiden in love and the frowned faces and flaring nostrils of a man going astray.

Bela tries to hide the unhappy facts from her mother but with her sight restored, she sees everything for herself and

after one more scene of Jagua's cruelty on Bela, the village maiden and her mother joined by the bearded Shammu, who was standing by for such an eventuality, trek back to the village. In the meantime, Jagua's own stories prove flops on the stage and Rani changes her affections and gets somebody else for her bed. Jagua, however, thinks that Rani was missing and while searching for her meets Bela once again, who, to convince him of her love, jumps down a waterfall. After this Jagua soon discovers Rani's rakish character, gets violent and murderous and starts a chase scene in which Rani meets with her deserved death in a car accident.

Having lost both the temptress and the maiden, Jagua becomes mad and is locked up in a room by Shammu and his mother. At this stage the story goes back to Hasrat and Nigar and it is discovered that the girl, whom Nigar had saved from drowning and was serving in her house, is Bela. Bela also manages to hear Hasrat's nonsense and rushes back to the village with her memory revived and embraces Jagua who ceases to be mad. And another mad and stupid picture comes to an end.

BELIEVE IT OR NOT

One has to see this picture to believe all its stupidity. This picture makes one feel that film producers are cheap thugs who rob the poor people of their money under the excuse of entertainment and give them misery and headache in return. With a stupid story, completely lacking intelligence and imagination and rotten production values, "Aabshar" is a blasted, disgusting trash.

Photography is ugly throughout while recording is no better. Sets are crude, the dialogue is stupid, the lyrics are third rate and the music is monstrous. We haven't seen more rotten direction in recent years.

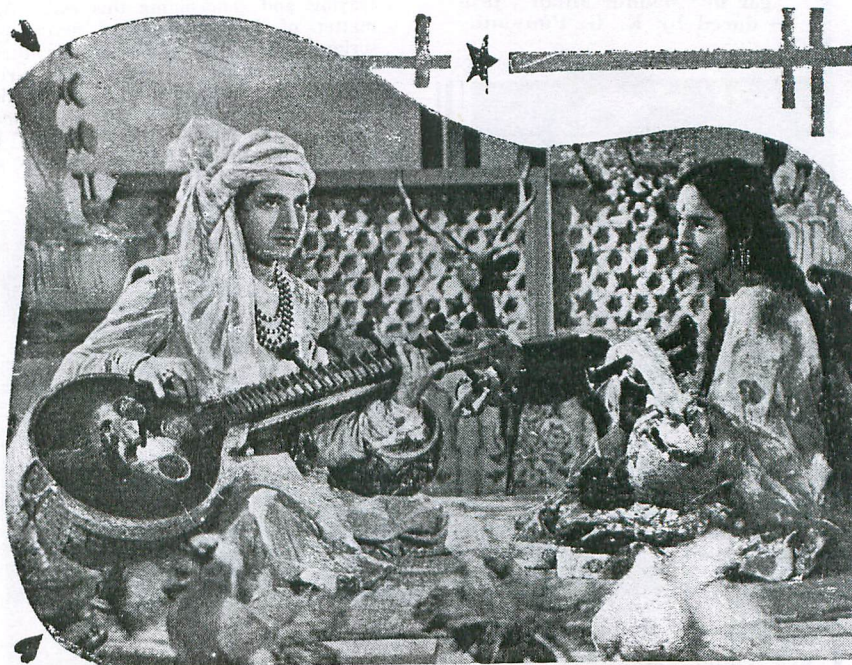
The artistes have done their lot to add to the overall torture. Nimmi as Bela looks sickly and acts uninterestingly. Rajkumar as Jagua looks an awkward creature with neither a head nor a backbone. He has neither character in his gait nor in his face. Kuldeep Kaur as the temptress looks a plump witch. Lalita Pawar as the mother is repulsive in a sympathetic role. Tewari as Shammu looks an ugly criminal. The rest look equally hideous.

In short, "Aabshar" is disgusting nonsense which irritates the senses and hurts the eye. Picturegoers should avoid this picture like a plagued rat.

A A B S H A R

Producers : **Globe Pictures**
Language : **Hindustani**
Story & Screenplay : **Hasrat Lucknowi**
Dialogue : **Wahid Quereshi**
Lyrics : **Sarshar Sailani, Qateel Shafai**
Photography : **K. V. S. Reddy**
Sound : **Ishan Ghosh, Minoo Katrak, Afzal**
Cast : **Nimmi, Rajkumar, Kuldeep, Tiwari, Lalita Pawar etc.**
Released At : **Minerva, Bombay.**
Date of Release : **2nd October 1953**

Directed By :
HASRAT LUCKNOWI

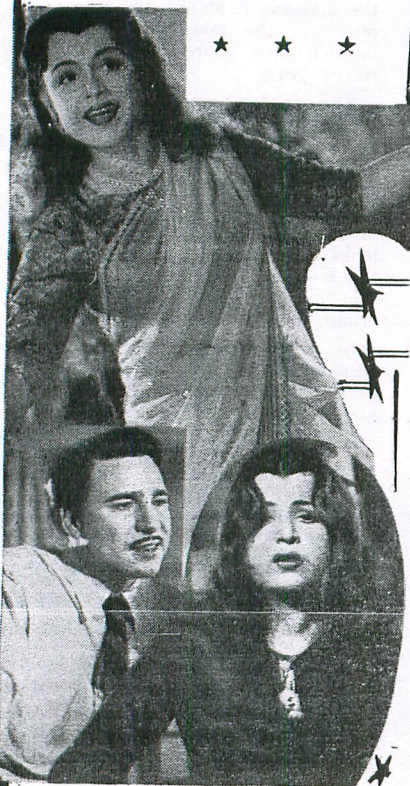


The teacher and the pupil ! That is an old beginning for love but when hearts thrill to the notes of music, love becomes a heavenly emotion ! Here is a romantic interlude between Bharat Bhushan and Nutan in "Shabab", the sighing, singing love tale of youth produced and directed by M. Sadiq.

"Footpath", Bogus Name With Bogus Theme!

A Stagey, Stupid And Pretentious Picture!

Nigar Sultana has seen him coming in "Madhur Milan", a Film Show Picture.



Madan Puri's suggestion frightens the brave old Nigar in "Madhur Milan", produced by K. G. Punwani.



Roopma thinks she can play on human hearts as easily as she does on that guitar.

★ Like all young men Mahipal also brags and raises new hopes in Nigar in "Madhur Milan", a love tale produced and directed by K. G. Punwani.
★
★

In cities like Bombay and Calcutta a street pavement is the cool, comforting bed of thousands of people whose limbs, weary with the day's toil, do not need the synthetic softness of a pillow or a mattress to lull them to sleep. These people do not want the streets to be plunged into the darkness of a bedroom nor to be stifled into the silence of a cloister as a preparation for sleep. Sleep, their only undisputed diet, is served on the platter of fatigue and hunger. These pavement-dwellers constitute a world, ugly in appearance, unfortunate in fact, pregnant with a future and rich for study. We had expected "Footpath" to be a story of these people. It is not.

"Footpath" is a dull, clumsy, amateurish and an almost inane picture which gets stifled under the weight of its own pretensions. It is one of those pictures which promise too much, pretend still more and deliver almost nothing. There is no doubt a speck of some serious thought behind "Footpath" but that is all. This thought is never developed into a cogent and consistent story with some simplicity and directness. The theme, as we somehow gather after all the none-too-illuminating exhibition of the twisted and confused story, is blackmarket. The picture professes to convey the disastrous effect of this anti-social activity on our people. Though this is rather a far cry from what the title "Footpath" should normally mean, the picture never succeeds in portraying and condemning this evil. As a matter of fact the picture never quite seriously tries to emphasize this theme. And that makes us think that writer-director Zia Sarhady picked up the right canvas but did not know what exact image he wanted to paint on it. "Footpath" has thus a background of human poverty and

suffering with a synthetic, lifeless, uninteresting drama in the foreground.

This picture once again proves that a so-called sociological theme can be as dull, disappointing and irritating as any other theme if it lacks the necessary intellectual and technical support. This also proves that sociological themes need more pith than pretence, more intelligence than enthusiasm, more plausibility than platitudes, more learning than leaning and more deeds than dreams. It is good to see that our film makers are turning to serious subjects these days, giving us hopes of some maturity after 40 years of flippancy and futility. But pictures like "Footpath" bring home the painful truth that our film makers are not stupid by choice or neglect but are inherently incompetent and unintelligent. There is an old proverb that it is better to keep silent and be considered a fool than to speak and remove all doubts. By choosing to be occasionally serious and thought-struck, our film-makers have deprived themselves of the benefit of doubt. For, how many times have we seen these pretentious champions of the poor faring poorly on the screen? We saw Abbas stumbling in "Rahi", Bimal Roy wallowing in the little village mud in "Do Bigha Zamin", Arora confounding the poor with criminals in "Rail-ka-Dibba", Shantaram going mad, vulgar and idiotic in "Surang", Fali Mistry flaunting an Anglo-Parsi portrait of the poor in "Arman", Shahid Lateef and Ismat Chughtai thrusting bedroom frustrations in "Sheesha" and so on and so forth in an endless effort to use the poor for some profits for the producers. "Footpath" is another pious pretence to misuse the poor and steal the profits. And fortunately this dirty design doesn't succeed because the picture has failed miserably even in its primary purpose of entertainment.

Zia Sarhady seems to have travelled a long way down since his "Hum Log" because "Footpath" is not only executed clumsily but also conceived foolishly. Zia has written an utterly absurd story with odd and mannequin-like characters and synthetic events. It fails right from the beginning.

TALE OF BLACKMARKETING

Opening out on a phoney clock-tower, we are shown a city and asked to accept it as Bombay. We are then taken to the office of a sturdy newspaper called "Dharti". Ghosh Babu is the editor while the dark-shirted and white-trousered Noshu is its important writer. Through the brief conversation of these two not-so-earthly journalists of "Dharti", we learn that Noshu is a poor man with a problem of how to get rich. The scene ends without serving any purpose and Noshu goes to console hungry little Monu sitting on the steps of a chawl. Noshu tries to feed the little one with words but Monu's pretty sister Mala takes him away and



This is a typical Indian design of "Dhedu Jhumkas". The ear rings, by virtue of their oriental outlook, go well with a plaited hair bun worn by Indian girls on festive occasions.

sings him to sleep. Another scene comes to an end without telling us much.

Now we see Bihari, a grocer or perhaps a charcoal dealer, who sits in the window of his shop and catches passers-by by their lapels and pours some gossip into their ears. He is a village character in conception thrust into a hectic city like Bombay where very few people whether grocers or goondas have time for such idle and furious tongue-wagging. We once again see Noshu sitting on a pavement with his elder brother Bani who affectionately chastises Noshu for not coming home for his meals. Noshu reveals that he doesn't enjoy being a burden on Bani and wants to stand on his own legs. The affectionate conversation is interrupted by Bani's noisy, nagging wife Minna, who does not like Noshu.

Noshu soon contacts Ram, the proprietor of Cafe Royal and an unscrupulous blackmarketeer. They discuss possibilities of making money in blackmarketing and Noshu is asked to join in with a cash contribution of one thousand rupees. After the usual suspense brother Bani, a school teacher, utilizes the school fees collected by him for financing young brother Noshu. Noshu starts sailing with Ram but also takes a bunch of flowers for a chawl romance with Mala. The school authorities discover the shortage of money and for a while Bani is under a cloud of suspicion. Noshu soon makes good and returns his brother's money. But though Bani returns the money to the school authorities, he is given the sack. Noshu now rolls in wealth and cars but neither Bani nor Mala likes the source of his wealth.

Now to bring the misguided man to his senses, the writer creates an epidemic and kills Bani. On the warm corpse of his brother, Noshu turns a new leaf or shall we say, goes back to the old one? He starts writing articles in Ghosh Babu's paper, exposing the blackmarketeers with his first-hand knowledge. The black-

marketeers without knowing the name of the racket-buster want to kill him. After the usual hide and seek sequences, Noshu makes a clean breast of it before the police, gets his shady associates arrested by the police and walks into the jail with a promise that Mala would be waiting for him till his return. That ends another pious story for the poor.

VULGAR ATTRACTION

The whole stuff is stagey and synthetic. There is no film-craft in the picture at all and we wonder why so stupid a stuff should have at all entered a film studio, unless, of course, to strip Meena Kumari in an unnecessarily suggestive bathing scene and show her legs, breasts and shoulders. This, of course, is a brazen and disgusting exploitation of sex and one wonders how it fits in with the poor and the supposed sociological theme around them. The curves of a poor woman also seem to need some progressive treatment from progressive directors like Zia Sarhady. With all this it is needless to say that Zia Sarhady miserably fails to make an effective picture in "Footpath" and one more so-called progressive proves to be a mere mortal on the screen.

The technicians of the picture, however, have not done a bad job. Photography is pleasing throughout while recording, in spite of some erratic pieces, is quite good. The sets don't exactly look real but from Ranjit one cannot expect better. Music is average and so are the lyrics. Dialogue is effective at places though stagey in general.

From the players Dilip Kumar as Noshu (we don't know to what part and community of India this name belongs) gives one of his most sincere performances. He soaks all his sighs, smiles and sobs with sincerity till they almost become infectious. One can feel the lump in his throat and sorrow in his eyes when

he cries and sheds tears which never appear to be synthetic. In the last scene, which is rather stagey in conception where he impeaches himself and the entire world of blackmarket, this usually bass-pitched artiste goes hoarse with feeling and sincerity. And if in spite of all his sincerity the role does not become effective, it is certainly not Dilip Kumar's fault. Meena Kumari as Mala looks fairly pretty and sympathetic. Achala Sachdev hasn't much to do and does that in a rather familiar fashion. Ramesh Thapar as Bani seems to prefer affectation but becomes convincing because of his consistency. Anwar as Ram, is quite interesting even in a ridiculous role while Maruti as Bihari is disgusting. From the rest Kuldip Akhtar as a blackmarketeer looks stupid. Janki Dass as yet another blackmarketeer makes his most tolerable appearance in this picture. He doesn't speak a single word.

In fine "Footpath" is cinematically stagey, literarily trite and confused and sociologically a sham. On the whole it is an ineffective, uninteresting and pretentious picture.

F O O T P A T H

Producers :	Ranjit Movietone
Language :	Hindustani
Story, Screenplay &	
Dialogue :	Zia Sarhady
Lyrics :	Majrooh Sultanpuri, Sardar Jafri
Music :	Khayyam
Photography :	M. Rajaram
Sound :	K. V. Shah
Cast :	Dilip Kumar, Meena Kumari, Achala Sachdev, Anwar, Ramesh Thapar etc.
Released At :	Liberty, Bombay
Date of Release :	9th October 1953.
Directed By :	ZIA SARHADY

OUR REVIEW

"Chandirani" — A Rehash-in-reverse Of "Nishan"!

Bhanumathi Beats Old Adams Of Films !

With the story and screenplay written by film actress Bhanumathi and the picture directed also by her, "Chandirani" is a woman's contribution to the screen. Considering all the clumsy chaos the males in the industry have been packing into films, the little, plucky female appears much more intelligent and talented than many descendants of Adam crowding this industry and confounding this art.

"Chandirani" is no mental exercise nor is it a very compelling piece of film art but it is a fair entertainer. It is the primary function of a film to entertain and "Chandirani" serves it with quite an ease and smoothness. That is an achievement seeing that most of our producers instead of entertaining only succeed in torturing these days. The picture seems to be carefully produced. It has pleasing production values, good tempo, passable if not praiseworthy performances, and has a fair appeal for both the eye and the ear.

Laid against the usual Ruritanian background, it is an usual film with the inevitable mixture of love, adventure and intrigue the only difference being that in this picture it is a woman who serves most of the adventures and executes the heroic deeds. Patterned after Vasan's "Nishan" and "Nishan's" original ancestor "Corsican Brothers", "Chandirani" replaces the male twins with female twins and becomes a sort of "Corsican Sisters". Unfortunately Bhanumathi gives herself the credit for this ancient story of Dumas. But apart from this failing in proper modesty, Bhanumathi does a good job of the picture with memory supplying her the method and manner in which old scenes and situations had been done before by others and her own skill and intelligence helping her to put the old interesting stuff on the screen in an interesting manner.

TALE OF WONDERLAND

The story begins on the birthday of the usual pious ruler of some state with the subjects in a gay and festive mood. At night the good ruler decides to walk among his subjects incognito and see for himself the affection he is held in by the subjects. The dancer Chanda, a commoner, attracts the heart of the disguised ruler who refuses to disguise his emotions and tells his Commander-in-Chief, Prachand, that he wished to make Chanda his queen. Prachand, who himself was

attracted to Chanda, tries to obstruct the love-smitten ruler but the ruler makes a clean breast of it before his subjects who give him the sanction to marry the flame which had set his heart on fire.

So Chanda walks into the palace and soon gives birth to twin girls. Prachand, who was nursing a hatred against the King since he took Chanda into the royal bedroom, gets his opportunity for revenge and with the help of the royal physician gets Chanda poisoned and killed. The King goes mad with grief and is locked up by Prachand who kills the faithful minister also and captures one of the twins under whose excuse he wishes to take over the kingdom. However the other of the twin girls and the faithful minister's son manage to slip out of Prachand's hands.

After 'eighteen' years the palace twin, Champa, grows into a shy, nervous and timid princess, while the other one, Chandi, becomes a bold and adventurous jungle maid. The murdered minister's son Kishore, also becomes a fairly handsome youth under the care of his father's servant. Kishore and Chandi manage to meet each other and after duly learning the family history join forces to defeat Prachand. Kishore becomes the head of the palace guards through a trick while Chandi replaces her timid and scared sister Champa at the palace. Prachand's idiotic son Mukund who persistently woos Champa both according to parental instructions and his own desire, is surprised to find a new spirit in what he thinks to be old Champa.

A lot of amusing and interesting but strictly familiar events take place during this time and the love situation takes its usual difficult shape with Chandi loving Kishore and Kishore loving Champa. At long last, Prachand discovers some of the plot and plotters against him and locks up Kishore and Champa in the same dungeon with the King who had by now grown a long beard. But the people are now roused against Prachand's villainy and tyranny and Chandi was still at large. In the end the populace rushes into the palace to grapple with Prachand's soldiers while Chandi threateningly descends upon Prachand. She naturally kills the old villain and all ends well except that Chandi is herself killed in the duel to sort out the traditional triangle in the traditional manner and save the producers from being accused of encouraging bigamy.

WELL PRODUCED

The picture has been very interestingly

CHANDIRANI

Producers: Bharani Productions
Language: Hindustani
Story & Screenplay: Bhanumathi
Dialogue: Pandit Sudarshan
Lyrics: Vishwamitra Adil
Music: C. R. Subbaraman, Viswanathan
Photography: Selvaraj
Sound: Koteswara Rao
Cast: Bhanumathi, Ramarao, Ranga Rao, Agha etc.

Released At: Royal Opera House, Bombay.

Date of Release: 30th October 1953.

Directed By:
BHANUMATHI



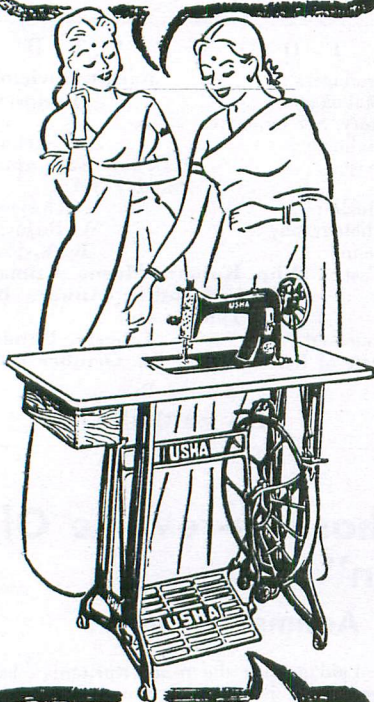
This is a new Shamim. When an old one goes to Pakistan, you always get a new one in her place, be it Shamim or Nur Jehan. This newcomer threatens to hypnotise us in "Gunehgar", a social theme directed by S. Khalil for Shobha Art Films.

directed by Bhanumathi who manages to hold the interest of the audience throughout in spite of the absolutely transparent plot. The production values are quite pleasant. Sets look fairly expensive if not effective. Photography is more than averagely good though recording is not so satisfactory. Lyrics are not bad and the dialogue does not irritate which is sufficient in a picture of this type. Music is generally pleasing to the ear.

From the players, the South Indian artistes look rather odd but fill the bill adequately. Bhanumathi in the double role of the twins displays plenty of zest and though not always convincing is quite interesting. Rama Rao as Kishore is not bad while Ranga Rao is rather an amusing villain the way he shifts his eyes and puckers his eyebrows. Agha as the idiotic Mukund provides the only nostalgic touch in the picture with his usual antics. Amarnath as the king also looks a nice, harmless chap. The rest don't matter.

In fine, Bharani Productions' "Chandirani" is a nice, little, unoriginal picture with an ancient tale with a fair interest and amusement. On the whole it is a harmless entertainer and not a bad time killer.

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That is a girl for "aar-paar" designs. Shyama brings sex-appeal to the screen in "Aar Paar", a romantic tale of Guru Dutt Productions.



When in love, wooden bars can't stop them. Shyama begins a romance through an errand boy in "Aar Paar", a love story directed by Guru Dutt.



Ten years ago no one suspected Guru Dutt of these tricks. But now watch him chasing Shyama in "Aar Paar".

OUR REVIEW

"Rakhi" — A Good Emotional Picture !

Modhu Bose Deserves All Credit !

"Rakhi" is based on K. P. Vidyavinode's novel called "Patitar Siddhi" which literally means 'emancipation of a fallen woman', and as such has the advantage of some emotional foundation derived from the original interesting novel. Though its theme is as old as the hills and has provided sperm for the birth of many films in the past, "Rakhi" becomes an absorbing motion picture because of an imaginative treatment and skilful presentation.

Scenarist-director Modhu Bose, who seems to be good at handling emotional themes, has written an intelligent screenplay and has directed the picture ably. He has infused the various situations with the necessary dramatic element and manages to maintain in the picture much of the emotional quality of the original novel. The atmosphere and characters are imbued with rural simplicity, the action is psychologically motivated while the narrative is fairly wedded to logic. Partially told in an effective flash-back, the story has a fairly smooth movement till it emerges out of its visual past to enter the present. After this the picture flags a little losing some of its dramatic balance and the convincing quality of the narrative. And yet "Rakhi" is quite a compact screen drama which moves with a fairly fast tempo, generally retaining the audience interest.

THE BAWDY AUNT

Rakhi spends many anxious and sleepless nights by the bedside of her ailing husband, Rakha Hari. When the village Kaviraj gives up all hopes of his recovery, Rakhi is induced by a designing village aunt to accompany her to Calcutta and offer prayers at Kalighat for her husband's recovery. Rakhi, a simple and innocent village girl, who is greatly in love with her husband, believes the aunt and

follows her to Calcutta. But this bawdy aunt has vile designs on the innocent Rakhi and plans to cash on her youth and beauty in order to earn some immoral lucre and spend the rest of her life in foul peace. Under one pretext or the other she keeps on postponing their return to the village and at last falsely informs Rakhi that her husband had mysteriously disappeared from the village. A similar deception is practised on Rakha Hari by informing him that his wife had died by drowning. Simple village folks, Rakhi and Rakha Hari accept the truth of these wicked reports without any verification and submit to their changed lives.

Having succeeded so far, the aunt keeps Rakhi with her and makes her learn music from a renowned musician, Gangadhar, a saintly person, with the sole object of making her lead a life of shame. Soon Rakhi becomes a popular songstress (Kirtanwalli) and starts entertaining people.

A wealthy, married youth, Brojen, is attracted towards her. In order to win her over Brojen gets friendly with the aunt and one day presents Rakhi a valuable ornament but she feels insulted and annoyed at this gesture. Once again Rakhi insists on returning to her village but the aunt informs her that the news of her life of shame had reached the village and that she would no more be accepted there. Ultimately Rakhi is forced to live as Brojen's mistress with her name changed to Charu.

Though this changes the course of her life, Rakhi is unable to wipe off the memory of her lost husband. Twelve years later, on a stormy night while shifting to the new house which Brojen has built for her, Rakhi finds a distressed stranger standing at her doorstep seeking shelter from the raging storm outside. Rakhi immediately recognizes the stranger to be her husband and respectfully takes him inside the house. Rakha Hari, however, fails to recognize his long-lost wife. Now an emotional storm begins to rage inside Rakhi's heart, but she cannot muster enough courage to disclose her identity to her husband and decides to submit to an emotional agony augmented by violently awakened old memories. Though Rakha Hari finds a vague resemblance in Rakhi to his wife, he does not expect to find his lost loving wife in a fallen woman. He is given every comfort and spends the night amidst sad recollections of the life gone by.

Rakhi also spends the night in a mental turmoil struggling with herself and feels that Rakha Hari will never accept her as his wife once he learns the truth about her. All these years she had waited patiently hoping for his return but now when he did come to her, she cannot claim him as her own for the sin that she has committed. In desperation she runs to Gangadhar, her music teacher, to find the truth, but he too disappoints her. She

Jagdish Sethi has the rare art to express his mind on his face. And Shyama gets a bit of his mind in "Aar Paar".

☆☆☆

feels frustrated and leaves home to commit suicide by throwing herself into the river but is saved by Gangadhar, who finally gives her shelter and adopts her as his own daughter calling her Saraswati.

In the meantime Brojen comes to know about the relationship between Rakhi and Rakha Hari, who happens to be their family priest. Rakha Hari now lives in Brojen's house and enjoys all the luxurious comforts of the rich. Emotionally disturbed Charu writes a sentimental letter, describing her plight, to Brojen's wife Nirmala, who saves the situation by getting Rakha Hari married to her husband's own sister Shobha.

After some time Rakha Hari happens to visit Gangadhar and comes to know everything about Rakhi. This disturbs him and he is unable to control his emotions. In the meantime Rakhi falls ill and wishes to see her husband once to seek his forgiveness before death. At last Rakha Hari comes and Rakhi passes away in the lap of her husband with the happy realization that she has been forgiven by him.

WELL PRODUCED

The theme has been carefully developed and presented by the director with the result that the picture manages to sustain the interest of the audience throughout. However, the portion of the plot which follows the tragic meeting of the husband and wife after twelve years is not so cleverly done. The husband's sudden entry into luxurious life and his second marriage lessen the tragic edge of his character and even seem pointless. And it is a strain on one's imagination to believe that the husband could not recognize his wife even when she looked almost the same as she did twelve years before. But apart from this and some other loose ends, the picture is quite

RAKHI

Producers : Supravat Films Ltd.
Language : Bengali
Story : Kshirode Prasad
Music : K. C. Dey
Photography : Jayantibhai Jani
Recording : Satyen Chatterjee
Cast : Sandhya, Ashit Baran, Sipra, Biren, K. C. Dey and others.
Released At : Minar Cinema
Date of Release : 28th August 1953

Directed By :
MODHU BOSE

interesting and looks a fairly well done job on the whole.

The production values are attractive. Photography is uniformly good and so is sound recording. Sets are adequate while K. C. Dey's music is quite attractive. The songs are well tuned and beautifully rendered. The background music, however, is rather disappointing.

As to acting, in the two important roles of Rakhi and Rakha Hari, Sandhyarani and Ashit Baran respectively give creditable performances. In the supporting roles Biren Chatterjee, as Brojen, and Sipra Devi, as his wife Nirmala, give dignified and convincing performances. The character of Gangadhar played by the blind singer K. C. Dey appears superficial. Though he seems to have lost the old ring in his voice, he acts quite well and sings a few classical songs with credit. Comedian Bhanu Banerjee and Tulsi Chakraborty appear in small roles and don't amuse much. The rest don't attract much attention.

All in all, "Rakhi" is definitely a better picture than many produced in recent months. Skilfully directed, carefully produced, well acted and infused with some emotional appeal, it becomes a picture worth seeing.

ready been produced on similar themes but scenarist Benoy Chatterjee seems to lend effectiveness to the theme with his well-knit and intelligent screenplay. The remarkable part of the film is its clever blending of instruction with entertainment and the imagination with which this has been handled never lets the instruction part look like the propaganda of a documentary.

Subodh Mitra, who has a couple of successful pictures to his credit, has directed this picture with skill and imagination. He should be specially thanked for not allowing romance to swamp the main purposeful theme. The picture is however not entirely free from defects. There are some minor defects in the development of the story which could have been avoided with a little care. For example, giving undue importance to behind-the-stage sequences of the theatrical party, the slight vulgarity in the "gopi" dance by way of condemning the institution, the episodes of eating and duck shooting, Amala's sudden leaning towards idealism—all these sequences either look unnecessary, exaggerated or unconvincing. The much ado that has been made about Nirmal's outstanding qualities and achievements, which are established with mere words without any pictorial support, makes the character unconvincing. Similarly Amulya's sudden love for his old persecutor—the village pundit—during the latter's illness is also not very convincing. These minor defects, however, do not affect the over-all effectiveness of the picture.

VILLAGE BACKGROUND

Indrani, the widow of a rich zamindar, having lost her son in the city, comes back to her village home accompanied by her daughter Amala and younger son Malay. Prasanna, the village pundit, runs an improvised school in the verandah of the zamindar's office building without much success. When Indrani learns about it she agrees to help him open a proper school.

According to the usual practice, the puja of "Saraswati" — the goddess of learning — is arranged on a grand scale in the zamindar's house. A roving theatrical party arrives in the village to fulfil its engagement on this festive occasion. In the party there is a teen-aged boy named Amulya, who has a special love for singing and dramatics. Indrani takes an immediate liking to the boy as she finds in him a close resemblance to her long-dead son.

Amulya now finds himself uncomfortable under Indrani's gushing affection. As he is already kicked out of the party by the manager for creating some row over bad food, Amulya prefers to stay on at the zamindar's house in the hope that he would please his benefactress by his songs and then ask for some money and start his own theatrical party. But Indrani plans otherwise and instead of letting Amulya waste his time in theatrical parties decides to send him to school.

One night, Amulya attempts to burgle the safe in the zamindar's house to advance his cherished ambition. Unfortunately the attempt proves abortive as he

OUR REVIEW

"Nabin Jatra", A Purposeful Picture ! New Theatres Deserve Congratulations !

New Theatres are courageous and intelligent producers who often select unusual but sober and purposeful themes for their films and refuse to pander to illiterate tastes created by other illiterate producers. "Nabin Jatra" is a purposeful piece of entertainment which revolves round the problem of juvenile education and emphasizes that children need some effective and affectionate basic education instead of the old cane-driven drivel advocated by so many fossils who cannot separate learning from punishment and insist on reducing a school to a prison where they can vent their frustrated spleen on children.

In these hard days of want and hunger when abstract ideas are being rejected for concrete plans, this picture suggests that there should be purpose behind the education of children so that they do not grow into groping and aimless youths

tottering about for jobs and being penalized for the faults of a sickly system of education. "Nabin Jatra" makes a bold suggestion for a radical change in the present system of education, which merely helps to swell the Employment Exchanges with applications. In a broader sense this picture indirectly supports Gandhiji's idea of "Nai Talim", laying a special emphasis on vocational training along with basic education so as to make the youth of the country self-supporting. Those who look out for cheap and so-called popular entertainment in films may not find this picture very much to their liking, but it will surely appeal to the serious minded people and provoke thought in them.

The theme is based on a well read novel of the same name written by Manoj Bose with a constructive message on "Sarvodaya" line. Some pictures have al-

December, 1953

lands into the wrong room, which is occupied by two employees, Bhabatran and Balwant. He is given a hot chase but he returns safely to his bed. Balwant however discovers a torn piece of Amulya's cloth stuck to a lime tree and gives it to Indrani as a clue after telling her about the attempted burglary. This casts a shadow of suspicion about Amulya's honesty in the mind of Indrani.

She immediately arranges to place Amulya in the care of Prasanna — the village pundit — for proper grooming. This was far from what Amulya had desired and so he feels uneasy and plans to run away but Indrani threatens him with the evidence she has of his guilt and warns him that if he tried to run away she would report the matter to the police. He is kept under strict observation but it does him no good. He becomes sulky through all this punishment and grows defiant towards everybody and everything.

Ashok, the city-bred son of an official of the Estate, comes to the village to see his parents. Indrani's late husband and Ashok's father were childhood friends and they had long before arranged Ashok's marriage to Amala. Ashok is awaiting an appointment as a Research Scholar in the University which would necessitate his going abroad.

One day while out on duck shooting, Ashok happens to meet Nirmal, an idealistic youth who was running a new type of school in the village. Nirmal is highly educated with a revolutionary background but has changed his ways since the achievement of Independence and devotes himself to constructive work. While Ashok and Nirmal are engaged in conversation Amala comes there and scorns Nirmal as an "uneducated rustic youth". When she learns that he has been clearing the jungle and utilizing the land belonging to them for his school without permission or paying any rent, she feels annoyed and reports the matter to her mother. Indrani is surprised but decides to see things for herself before taking any action.

One day Amulya manages to slip away from school and accidentally comes upon Nirmal's institution, where the village children are given vocational training in handicrafts and agriculture along with basic education. He finds that here the students were not subjected to any rigid rules, compulsion or a punishing rod. This appears a strange world to Amulya and he is at once attracted towards it and finally decides to stay with Nirmal much to the displeasure of Prasanna and with the half-hearted approval of Indrani. This brings a sudden transformation in the boy and changes his entire course of life.

Indrani, in the meantime, makes all the arrangements to start her school on modern lines and engages Hanshi Ganguly as the Head Mistress. Wishing Nirmal also to join her school she pays him a visit and inquires about Amulya's progress. Indrani is surprised to find Amulya able to read a letter and requests Nirmal to join her school but he refuses to accept the offer.

N A B I N J A T R A

Producers : New Theatres Ltd.
Language : Bengali
Story : Manoj Bose
Music : Pankaj Mullick
Photography : Amulya Mukherjee
Recording : Shyamsunder Ghose
Cast : Samar Kumar, Deb Bala,
Basant Choudhury, Molina
and others.

Released At : Chitra
Date of Release : 11th September 1953

Directed By :
SUBODH MITTRA



Youth has grace and rhythm that thrill the world. And when a girl mounts them with a smile, as bewitching as Usha Kiran's, hearts go begging for mercy. Watch the ever scintillating Usha Kiran in "Badshah", a screen classic produced and directed by Amiya Chakravarty for Mars and Movies.

This hurts Indrani's pride and she feels insulted. Now, the idea of starting her own school immediately to crush Nirmal's institution takes a firm root in her mind. She thinks that the villagers, being her tenants, would surely support her by sending their children to her school. In the meantime, the newly appointed Head

Mistress arrives and Prasanna is given the sack. But in spite of all her efforts the boys prefer to go to Nirmal's institution and enraged she tries to compel her tenants to send their children to her school. This too keeps the classes empty.

When the appointment letter for which Ashok was so anxiously waiting comes to Nirmal, Ashok feels disappointed but still goes to congratulate Nirmal, only to find that he has finally decided not to accept the job and instead devote his entire time and energy to the work that he had undertaken. Amala, who suddenly changes her heart for Nirmal, in spite of all her misunderstandings and occasional tiffs with him, does not approve of Nirmal's throwing away his own chances for the sake of Ashok.

INDRANI CONVINCED

During the school examination, Indrani's own son Malay is caught employing unfair means but Amulya shoulders the blame in order to save Indrani from humiliation over her son's misconduct. Amulya goes to Prasanna's house in order to lay hands on answer papers but finding him ill begins to nurse him.

One night, some of the zamindar's men out of spite set fire to Nirmal's school and the adjoining factory. The fire also endangers the life of Prasanna but risking his own life Amulya manages to rescue him even though he himself receives severe burns. This painful incident brings home to Indrani the sterling qualities of Amulya's character and opens her eyes to the elevating influence of Nirmal's school. She realizes her mistake and the story ends on a cheerful note with Indrani asking the villagers to send their boys to Nirmal's school which is to be rebuilt with new hope and vigour.

The production values of this instructive and interesting picture are quite good. Photography is good and pleasing. Sound recording also is good. The sets are appropriate while the music is not bad.

The juvenile Samar Kumar in the pivotal role of Amulya—the problem child—gives a convincing performance with natural ease. He carries the audience with his childish pranks and wins their heart. He is rather shaky in the beginning but soon gets into his own as the story proceeds. Deb Bala, as Indrani, gives a fairly impressive performance. Basant Choudhury plays the idealist Nirmal and does well. Uttam Kumar as Ashok and Maya Mukerjee as Amala have nothing much to do except suggest a romance which they do. Maya Mukerjee's speech is rather defective. Hari-mohan Bose as Bhabatran, Tulsi Chakrabarty as Balwant and Benoy Mukerjee as Prasanna give effective support. Molina in the role of Hanshi Ganguly has a small role and she plays her part well though she is getting too bulky for motion pictures.

"Nabin Jatra" is quite a refreshing picture which provides both entertainment and enlightenment. On the whole it is a fairly interesting, realistic and purposeful picture which deserves to be seen by all.

"Brathuku Theruvu", Third Rate Telugu Trash! An Ordeal To Be Avoided!

There can be no greater misfortune than to suffer the ordeal of seeing 17,000 odd feet of a third-rate, stupid film which has neither a sensible story nor an agreeable appearance nor even some pretence to skill or imagination. "Brathuku Theruvu" is such an ordeal which looks more like a piece of misfortune than a motion picture. It has more noise and nonsense than sense and substance, more crudity and clumsiness than skill and competence and more ennui than entertainment. Containing only about five tolerable minutes, the picture is an intolerable essay on stupidity and a sorry specimen of film-craft.

The story, which is told in a sort of namby-pamby disconnected fashion, is all about a young man Mohan who returns home after taking his degree. To get him his degree, the family had pledged its property to the hilt. His degree however fails to get him a job and the family faces financial crisis. With creditors making life miserable, Mohan leaves for Madras, the Mecca of the unemployed, leaving behind his wife, child, mother, sister and brother-in-law.

In Madras his bad luck continues to haunt him. A chance friend advises him to cultivate the gentle art of uttering lies in order to get along in the world. Mohan becomes an apt pupil and when a rich eccentric man wants a bachelor secretary, Mohan lies and declares that he is unmarried. The employer, Baba Saheb, finds a soft corner for Mohan, who changes his name to Madan, and takes him into service.

The story is now lent a romantic complication with the arrival home of Baba Saheb's daughter, Meena Kumari, after completing her education. She is a forward minx and her doting father allows her all kinds of indulgences. She manages to fall in love with Mohan and afraid of losing his job, Mohan has also to pretend to be in love with her and to promise to marry her. He is unable to confess that he is already married and suppresses his conscience well enough to lead a young innocent girl up the garden walk. And that makes one doubt the essential integrity of this character who is prepared to deceive an innocent girl in order to retain a job.

Mohan's remittances to his family are misappropriated by his sister and necessity forces the family, except his sister and his brother-in-law, to come down to Madras to stay with Mohan. They, of course, couldn't do this earlier because then the length of the picture would have been shortened. We wonder why a man should send money to his married sister instead of to his wife or mother. And how exactly the sister came to pocket the money is a mystery.

With the arrival of his family in Madras, Mohan becomes panicky with Meena Kumari pressing him for marriage and he frantically trying and praying to

guard his secret. The man begins to live in constant fear of his employer discovering that he is married. The arrival of his brother-in-law and his sister further complicates the situation. There was plenty of opportunity for a series of interesting incidents here but the storywriter stupidly throws it away.

At last not being able to bear the suspense any longer, Mohan takes Meena Kumari into his confidence when everything seems lost. The girl makes herself scarce and her father prepares to hand over Mohan to the police for uttering lies and for spiriting away his daughter. However, Meena makes a sudden appearance and orders the police to clear out. And there, for some unaccountable reason, the story ends. Probably, the imagination of the storywriter suddenly got tired with his own nonsense.

STUPID RIGMAROLE

All this rigmarole could, however, have been easily rolled into 8,000 feet of film but unnecessary and supposedly comical incidents are introduced to stretch the film to 17,000 feet. For instance, there is the long and silly episode of Mohan's brother-in-law Ramiah coming to Madras and staying in a hotel mistaking it for a choultry where people are fed and housed in comfort, free of charge. One would like to meet in life the choultry-keeper who is polite and who would give the inmates coffee whenever asked for. The farce about the bickering over payment of bill, when the hotelkeeper makes his demand for payment, is utterly stupid. Madras hotelkeepers are very shrewd fellows who smell people like Ramiah from a distance and demand advance. Apart from this, Mohan's failure to recognise his own child in Madras, the accidents that befall Ramiah and his wife and nume-

Nasir Khan has always been a serious artiste—sometimes too serious to be popular. Meet him in "Daaera" produced and directed by Kamal Amrohi.



The vermilion 'tilak' makes pretty girls look prettier. Meena Kumari knows this in "Daaera", a social theme.



Life is an eternal succession of night and day and sighs and smiles. Human beings vainly try to light up the nights with lamps, but destiny doesn't borrow its sunshine from man-made lamps. Meet Meena Kumari, in two moments of thought and tragedy, in "Daaera", a social theme produced and directed by Kamal Amrohi for Kamal Pictures.

December, 1953

ous other situations are utterly silly and fail to convince. And that leaves the picture with only size and no sense.

The film is so badly produced that the whole thing looks an amateurish job. Photography is ugly, erratic and uninspired while sound is mostly mushy and indistinct. Sets are poor and unimpressive. Costumes give one the impression that people in small towns and villages have become dandies sporting city clothes. The dialogue consists of some slobber while the lyrics look like some loony laments. Direction is too poor.

From the cast, Nageswara Rao, as Mohan, has done fairly well though he is wooden in many places for want of adequate direction. Ranga Rao, as the eccentric employer, is a dismal failure and his recurrent slogan "Very Good" becomes just nauseating. Sri Ranjini, who is Mohan's wife Lalitha, has no scope for acting at all in this picture but Savithri, as Meena Kumari, is pretty good. There

is life, zest and mischief in her performance.

In short, "Brathuku Theruvu" is a stupid, long-winded, third-rate picture which seems a waste of raw material and an ordeal for the audience. Picture-goers should try to escape from it.

BRATHUKU THERUVU (Telugu)

Producers: Bhaskar Productions
Language: Telugu
Story: Samudhrala
Music: Late C. Subbaraman & Gantasala
Cast: Nageswara Rao, Ranga Rao, Sri Ranjini, Savithri and others.
Released At: Sri Krishna, Madras
Date of Release: 2nd October 1953
Directed By: RAMAKRISHNA

OUR REVIEW

Run Away, Citizens, From "Paropakaram"! Stupid & Odious Tamil Trash!

"Paropakaram" is a distinct disservice to the film industry in the South. For, this picture neither brings prestige to the film industry nor is it likely to contribute much to the producers' coffers. It is a stupid and clumsy picture which should have remained canned for ever instead of being allowed to foul the fresh air and tar the screen. With a rotten story, stupid direction, stilted performances and tasteless music, the picture appears to be a horrid hotch-potch of nonsense which bores, irritates and even gives a headache.

Ramesh and Rama are married to each other with the help of one Bhupathy. Immediately afterwards it is revealed that Bhupathy is the sworn enemy of Ramesh's family. Bhupathy vows to destroy Ramesh, hires a dacoit called Sardar and gets Ramesh's home attacked and looted. Ramesh is seriously injured and Rama is separated from her little child Papa who is thrown into the jungle. Why this dastardly Bhupathy, who later destroys his home, should have at all bothered about getting Ramesh married is a secret which never leaves the story-writer's stupid head.

Rama comes to her senses after some time and concludes that neither society nor her husband would accept her any more. This implies that she had sinned somewhere but the picture throws no light on it. Perhaps this is also supposed to be a secret from the audience. Anyway, Rama decides to commit suicide but before she can do this noble deed and cut short her tiresome career on the screen, a saintly-robed creature interferes with her private plans and after some pious counselling persuades her to continue to live—just as we had feared. Instigated by this meddling 'Swami', Rama decides to dedicate her life to social service and becomes a nurse

in an orphanage. This nobility seems to become catchy in the picture and even that hired hooligan, Sardar, becomes repentant. He comes across the child Papa and, picking it up, puts it in a children's home. Papa grows up into Raghunath and takes his degree as well. He dedicates himself to rural uplift. Raghunath and Rama live in the same place and once instinctively he calls Rama, "Mother". And the spectator begins to look for the broken pieces of his heart under the seat.

After wandering about like a mendicant, with matted hair and ragged clothes the third piece of the sundered family, Ramesh, also comes to the same place where his wife and son live. But he does not recognize either of them. It takes an epidemic of cholera to bring the family together finally.

Raghunath, who had fallen in love with a girl called Sobha through his association with a crazy soap factory run by five eccentric people called "Pancha Ratnams", naturally gets married to Sobha. In the end the wrongdoer gets ten years from a whimsical court while the producers of the picture go scot-free, because

there is no law in the land to prosecute a person for giving rotten entertainment.

STUPID ALL ROUND

This lengthy jargon simply abounds in stupidities and absurdities, with much of its lamentable length derived from the eccentricities of a zamindar and the stupid antics of the Pancha Ratnams of the crazy soap factory who add nothing to the story but a lot to the picture's footage and the spectators' headache. Down from the basic plot to the silly strut of the artistes, there is hardly anything in the picture on which a good word can be spent. It is out and out a stupid and boring picture.

Sets are amateurish, clumsy and familiar. Photography and sound recording, however, are good and the credit goes to Vauhini. There are eleven bad songs set to worse music. The director has only made the confusion of the story-writer worse confounded.

The level of acting is consistently poor. Mukkamala plays the role of Ramesh and looks an overfed creature even when he is undergoing suffering and privation. His face is as wooden as a face carved on wood. Rama Sharma, as Raghunath, looks an automaton. R. Nageswara Rao as Sardar looks an utter misfit. G. Varalakshmi, as Rama, makes a pretty nurse but it takes more than good looks to convince as a nurse. Savitri, as Sobha, is quite good. There is talent in this girl which gets no scope in this picture but deserves to be exploited. From the rest the Pancha Ratnams are just disgusting.

Well, the only altruism about "Paropakaram" is that it gives a headache in a generous measure. It is a stupid, odious picture which deserves to be avoided.

PAROPAKARAM

Producers: Sobha Films
Language: Tamil
Story: Debaki Bose
Dialogue: Udhayakumar
Lyrics: Kavi Lakshmana Das
Music: Gantasala
Cast: Mukkamala Krishnamurthy, Rama Sarma, R. Nageswara Rao, G. Varalakshmi and others.
Released At: Casino, Madras
Date of Release: 9th October 1953
Directed By: KAMAL GHOSH

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AT HOME AND ABROAD



The fan is a useful gadget to keep inquisitive eyes in their place. And Meena having something to guard knows how to use the fan. Let us, however, see how long she keeps herself behind the fan in "Rang Raliyan", a romantic tale produced by Achcha Sahab and directed by Aziz Kashmiri for Film Town.

LUCKY ESCAPE !

Bombay, October 17.

The Presidency Magistrate, Sixth Court, Bombay, ordered the discharge of film actor Anoop Kumar, holding that there was no case of rash or negligent driving as was alleged and the death of the fifteen-year old boy Gopal Narude was unavoidable.

The prosecution case was that on January 13, 1953, Anoop Kumar took the deceased in his car to the Podar Hospital at Worli. He told the hospital authorities that the boy was injured in an accident. The boy ran into the car all of a sudden while attempting to cross the road. The police were shown the place where the accident occurred. The police also testified to the fact that the brakes of the car were in good condition.

As the Magistrate was convinced that there was no negligence or rash driving on the part of Anoop Kumar, he was acquitted.

MONKEY BUSINESS

New York, October 14.

Some stock-holders of R. K. O. Pictures

filed a suit against movie magnate Howard Hughes, alleging that he was driving R.K.O. Pictures to bankruptcy by "negligence and waste."

They said that the company had lost more than six million dollars since Howard Hughes bought the concern in 1948 because of his "whim and caprice". Again "talent was employed solely for the purposes of furthering his (Hughes') personal interests", the petition added.

It was Howard Hughes who produced a rotten Western "The Outlaw" and introduced the sensational Jane Russell with her bursting busts and featured them in publicity posters. His other discovery was Faith Domergue.

R. I. P.

Poona, October 14.

District and Sessions Judge of Poona, Mr. P. C. Bhatt, passed orders for winding up the affairs of the Prabhat Film Company of Poona, because of its inability to settle its debts. Mr. Bhatt appointed two liquidators—Mr. D. C. Joshi, retired District and Sessions Judge and Mr. J. C. Davar, Barrister-at-Law, Bombay.

Mr. Fatehlal Yashid Mistry, director and shareholder of the company, said that the total assets of the company were 40 lakhs while the debts amounted to Rs. 18 lakhs and it was not in a condition to pay them. He prayed, therefore, that the company should be wound up.

The company accepted that it was unable to settle the debts and under Section 162(5) of the Indian Companies Act, it was decided to liquidate it.

At one time, Prabhat was the most successful film company which produced great hits like "Tukaram", "Dnyaneshwar", "Amar Jyoti", "Duniya-na-Mane" etc. It is a pity that this company has been re-

duced to this sad state, thanks to the numerous bickerings and quarrels of the different partners. The first split in Prabhat occurred when Shantaram cashed his assets and walked out.

NO MORE ADVENTURES

Santa Monica, California, October 9.

Well-known character actor Nigel Bruce, died in a local hospital after an attack of coronary thrombosis at the age of 58.

Son of Sir William Walter Bruce, Nigel made his screen debut in 1931 in "The Squealer". He made pictures both in England and America some of them being "I Was A Spy", "Hound of the Baskervilles", "Becky Sharp", "The Rains Came" etc. But he is best remembered for his portrayal of Dr. Watson, the faithful companion of Sherlock Holmes, in the popular picture "Adventures of Sherlock Holmes."

MALWANI OPTIMISM !

Bombay, October 18.

Addressing a meeting of the "Entertainers" at the Jehangir Art Gallery, Mr. S. K. Patil, president of the B.P.C.C., demanded that at least 25% of the income from Entertainment Tax should be "ploughed back" into institutions of public entertainment. The Bombay Government collected annually more than Rs. 1.50 crores by way of Entertainment Tax but they did nothing to encourage institutions of public entertainment.

Mr. S. K. Patil repeated for the second time that the Sardar Patel Memorial Fund had decided to donate Rs. 11 lakhs collected by it to the Bombay Municipality for building a Municipal Theatre to be named after Sardar Patel. He wanted the Bombay Government and the Bombay Municipality to contribute equal sums of money and make the Municipal Theatre, the pride of Bombay.

Sadoba Patil is extremely ambitious in expecting such donations from these quarters. With the Bombay Government and the Bombay Municipality becoming poorer every day, art has begun to freeze steadily. It is, therefore, useless to hope for the impossible.

CLIFFORD WILL LIKE IT

London, October 27.

Mr. A. T. L. Watkins, Secretary of the British Board of Film Censors, is a conscientious examiner of films. He likes to pass films, as far as possible, without cuts. But American films with their contents loaded with sex, crime and sadism present a constant headache to Mr. Watkins.

In "Gentlemen Prefer Blondes" starring Jane Russell and Marilyn Monroe, the two sex-bombs of Hollywood, a whole song of Jane Russell had to be deleted. In this scene, Jane sings "Ain't There Anyone For Love" before a group of beefy, bare-chested young men in a gymnasium. And there is unmistakable invitation in her eyes and sexy hip-swinging. So Mr. Watkins thought it went beyond the limits of decency and cut it.

Mr. Watkins cannot stand brutality and excessive violence in films and he invariably cuts out such scenes. Let us hope our censors here ban "Gentlemen Prefer Blondes", a useless picture with a silly, sex theme. If the British found the picture objectionable, then how can the orthodox Indians swallow it?

WELCOME, THRICE WELCOME!

Bombay, October 22.

Popular star Bharat Bhushan became father for the first time when his wife presented him a daughter on Wednesday, October 21, at the Elizabeth Nursing Home, Bombay.

Married happily for ten years, Bharat has realized his life's desire at last.

THE THUMB ONLY

Hollywood, October 15.

Actor Bela Lugosi, who usually plays monstrous roles in pictures, was divorced by his wife. Mrs. Lugosi said that her husband was extremely jealous and kept her "under his thumb twenty-four hours a day."

The thumb proved too heavy for Mrs. Lugosi, it seems. Playing horror roles on the screen too often probably made him a monster in life.

GOING DOWN

Secunderabad, October 6.

The Minister for Local Self Government revealed in the State Assembly that during the year 1951-52, a sum of Rs. 15,27,000 was collected by way of Entertainment Tax. The collections in 1952-53 were estimated at Rs. 12,68,000.

HER STROKES IN BED

Hollywood, October 17.

Esther Williams, swimming beauty of the Hollywood screen, got her third child, a charming daughter, who has been christened Juno.

Recently Esther and Hubby Ben Gage celebrated their seventh wedding anniversary. Their two sons, Benjie and Kimmie, are three and two respectively.

Juno symbolizes the spirit of feminine energy in woman. Let us hope this little Juno grows into a tantalizing swimming mermaid like her mummy.

CHANGED HER MIND

Bombay, October 1.

The hearing of the notice of motion taken out by film actress Kuldip Kaur against Globe Pictures in regard to her payment for "Aabshar", came up again before Mr. Justice Desai, Bombay High Court. Counsel for the plaintiff stated that he did not want to press the interim application for injunction against the defendants.

Mr. Justice Desai, therefore, ordered the plaintiff to pay the costs of defendants for the day's hearing.

MOURNING AN OLD FRIEND

Calcutta, November 4.



S. M. Bagde — a victim of hooligans.

We regret to report that Mr. S. M. Bagde, 52, Filmindia's Special Correspondent in Calcutta and the Manager of Society Cinema owned by one Ferozuddin, was fatally stabbed by some hooligans a little after midnight on Tuesday, November 3.

The deceased was returning home nearing midnight in a rickshaw after attending a farewell dinner given in honour of Producer A. V. Meiyappan, Proprietor of AVM Productions, when near the Chittaranjan Avenue end of the Meredith Road, some hooligans, who were evidently lying in wait for Mr. Bagde, attacked him with a stick and stabbed him several times in the chest and abdomen. The rickshaw-

puller raised an alarm but the unknown assailants escaped in a waiting car with the lights switched off and the number plate blurred.

Mr. Bagde was picked up by the local residents who knew him well and taken to the Medical College Hospital where he died next morning at 9-30 a.m. The police have so far failed to make any arrests.

Mr. Bagde was a Maharashtrian who had settled down in Calcutta from his very childhood. He was educated at the St. Xavier's College and took up a literary career and translated many Marathi and Gujarati short stories into Bengali. After working in the Scindia Steam Navigation Company for a while he entered business as a film distributor. Since that time he has been in films and served the Indian film industry as distributor, exhibitor, publicist and journalist. He was also for a while the Honorary Secretary of the Bengal Film Journalists' Association. He worked as the Manager of Paradise, Roxy and Metro Cinemas and at the time of his death he was managing the Society Cinema in Calcutta. The unique success of this cinema is attributed to the rare organising ability of the late Mr. Bagde.

It is, however, strange that the owner of the Society Cinema kept the shows rolling on the day and thus denied even the final courtesy to the dead. Probably such sentimental consideration was too much to be expected from a Muslim owner.

Mr. Bagde was a gentleman of honour and sincerity—very rare attributes in the Indian film industry. He was associated with Filmindia for many years and his last contributions—reviews of 'Nabin Jatra' and 'Rakhi'—appear in this issue. His death is a family loss to us. We deeply mourn the death of this excellent friend whom we shall never see again. May God bless his soul!

"CHAR CHAND"

Bombay, October 14.

On a notice of motion taken out by Ravishankar Naval in a suit filed by him against Fine Arts Films, New Art Distributors and Upper Indian Pictures, Mr. Justice Desai passed an order appointing the Court Receiver as the receiver of the picture "Char Chand" at the Bombay High Court.

He authorized the plaintiff to exploit, distribute and exhibit the picture in East Punjab territory on the condition that the plaintiff should deposit the proceeds of exhibition in the joint names of his attorney and the attorney for the third defendant. The Judge, further issued an injunction against the defendants restraining them from dealing with the picture.

JUST IMAGINE

London, September 25.

In the noise which the world made over Tensing Norkay and Edmund Hillary for their unique feat in climbing Mount Everest, people seem to have forgotten the

little Kodak "Retina" camera which Hillary had purchased in Aden and with which he took vivid photographs in Kodachrome.

Had the camera or the ever-reliable Kodachrome film failed, Edmund Hillary would have returned to an anxious and waiting world without a colourful record of the most unique feat in the history of mountain climbing.

But people who attended the series of interesting lectures delivered recently at the Royal Festival Hall in London were pleasantly surprised at the several Kodachrome colour-slides exhibited by Edmund Hillary illustrating each stage of the epic journey to the summit of the Everest in glorious colour.

That is what people like about Kodak photographic goods. They are as reliable on the plains of Rajasthan as on the summit of Mount Everest. Imagine the disappointment of the world had either the Kodak camera or the Kodachrome film

failed to come up to the expectations of the two enterprising mountaineers.

NEW PAIN

Hollywood, October 15.

John Payne will marry Sandra Curtis. Their wedding date will be fixed after due consideration.

Some of John's recent pictures are: "Crosswinds", "Blazing Forest" and "Caribbean".

NO MARRIAGE, NO MOURNING

Paris, October 17.

Owing to a wage dispute with stage hands and some technical employees, the famous Opera House was ordered to be closed by the Secretary of State for Fine Arts, M. Andre Cornu. The order also affected the Comedie Francaise, the Opera Comique and the Odeon.

The Communist-led General Confederation of Labour staged a lightning strike on October 16 at the Comedie Francaise and stopped the premiere of Philippe Hannequin's new play "Noces de Deuil" (Marriage of Mourning).

All the four theatres are Government-owned. The Communists seem to be bent on mischief as usual.

SECOND FOR BOTH

Calcutta, October 17.

Film actress Meera Misra married Mr. R. Gupta, chairman of the Calcutta Port Trust. Mr. Gupta was a widower while Meera became a widow during the Delhi riots, following partition, when her husband, a popular I.C.S. officer was brutally murdered.

Meera has two children by her former marriage and Gupta has two. Now they can follow the example of Mr. and Mrs. K. M. Munshi and add "our children" to "my children" and "your children" and make a new team. Meera is likely to give up her film career for domestic bliss. We wish her all happiness.

DEFAMING THE DEAD

Berlin, October 17.

The first full-length film on Hitler's life called "Five Minutes After Twelve", will be soon shown at 40 West German cinemas.

The film censors, however, cut out quite a few scenes from the picture. One such scene is where Eva Braun picks flowers in a field. The censors say that this shows her as a woman with human feeling whereas her career "shows she was devoid of any."

Nadira Malik came all the way from Pakistan to twist her fingers and swing her hips to add interest to "Rang Raliyan", a romantic thriller of Film Town.



The sponsors of the film want to show that the German people were not altogether responsible for Hitler's rise to power.

Some intimate shots of Hitler and his sweetheart Eva Braun were taken by her sister and they constitute a third of the film.

KEKI MODI CONVICTED

Bombay, October 10.

Mr. K. M. Modi, managing director of the Western India Theatres and licenceholder of the Capitol Cinema, Poona, was found guilty, by Mr. Justice Bavdekar and Mr. Justice Vyas, under the Cinematograph Act and fined Rs. 200/- at the Bombay High Court. Kishinchand G. Bhagwani, who was also held guilty on charges under the same Act and the District Police Act, was fined Rs. 50/-.

Mr. Modi appointed Mr. Bhagwani, a refugee, as manager of the Capitol Cinema and under certain terms of agreement entered into between them in 1950, is alleged to have transferred the licence to Mr. Bhagwani in violation of the rules. The complainant was the Mamlatdar of Poona. Mr. Modi said that he had appointed Mr. Bhagwani as manager and the circuit manager of W. I. T. was appointed to control the management of Bhagwani. There was no transfer of licence as was alleged.

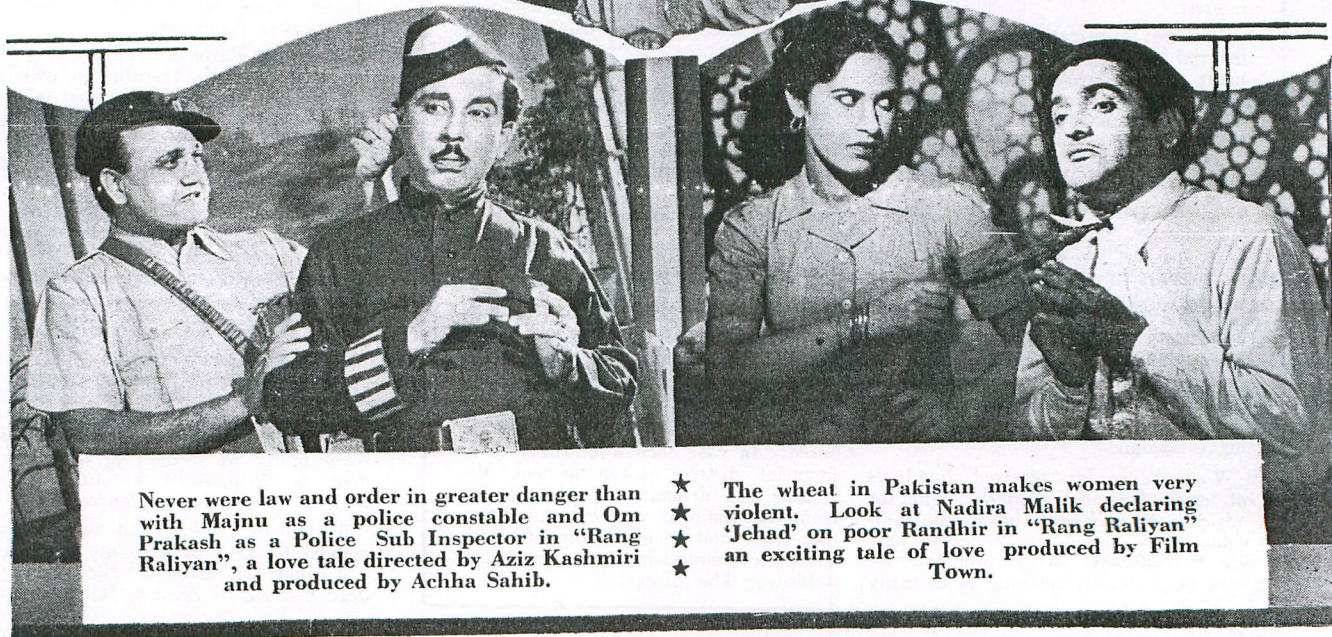
The Magistrate upheld the defence contention and acquitted both Modi and Bhagwani. The Government appealed against this order.

Their Lordships held that the parties had intended that there should be a transfer of licence and the benefit of the licence issued in favour of Modi was to go to Bhagwani after February 1, 1950. They therefore convicted and fined them.

GIVE THEM BOTTLES, JANE!

Hollywood, October 20.

The R. K. O. Studio is quite annoyed with Jane Russell, because she is taking interest these days in an Adoption Society



Never were law and order in greater danger than with Majnu as a police constable and Om Prakash as a Police Sub Inspector in "Rang Raliyan", a love tale directed by Aziz Kashmiri and produced by Achha Sahib.

★ The wheat in Pakistan makes women very
★ violent. Look at Nadira Malik declaring
★ 'Jehad' on poor Randhir in "Rang Raliyan"
★ an exciting tale of love produced by Film
★ Town.

and doing her bit for the adoption of unwanted children. They think that this talk on babies and adoptions kills her sex glamour. For her name spells sex and they want Jane to remain a fiery bundle of sex without emphasizing her maternal instincts.

A few years ago, Jane took to dissertations on religion. Her producers had to warn her to keep her hands off religion at that time.

Poor Jane! She has been married to Bob Waterfield for the last ten years and she is far from the sexy model made out by her producers. She is a normal woman with normal desires and aspirations. We don't see anything so dampening in her talks on adoption. That is only motherhood.

FOLLOWED GANDHIJI

Bombay, October 17.
63-year old Chandrashankar Shukla,



Mr. Arjan D. Bharwani of Bangalore and Singapore—a fanatic reader of Filmindia—won the First Prize in the Diwali Number. And he is not our Editor's relative.

Secretary of the Gandhi Films Committee, died of a heart attack on Friday, October 13.

Mr. Shukla worked as Gandhiji's secretary in 1933-34 and edited the "Harijan" and "Harijanbandhu" for some time. He was the Registrar of the Bharatiya Vidya Bhawan and editor of "Hindustan".

The Gandhi Films Committee has been formed to produce documentaries on Mahatma Gandhi. We have still to see the work done by this Committee. The work evidently strained the heart of Mr. Shukla.

TEACHING LOVE

Brisbane, October 23.

Miss Lilaco Barnes, world head of the Young Women's Christian Association, now on a visit to Australia, has rather strong views on television. And Miss Barnes is an American.

Says Miss Barnes: "Young lovers should be alone together learning to understand one another, not watching what other people are doing on a TV screen. Responsible people in America are quite concerned at the way television is interfering with courting."

The whole trouble is that American television and American movies want to set the pattern for millions of Americans and the patterns are not usually palatable and popular.

ESCAPED THE ROPE

Madras, October 27.

Mr. Justice Govinda Menon and Mr. Justice Bashir Ahmed Syed, Madras High Court, acquitted the three men sentenced to death by a lower court which found them guilty of murdering a college student in Tirunelveli in June 1952, for want of conclusive evidence.

Santhanam Nadar and two others are alleged to have broken into the house of a Tirunelveli resident. His son was shot dead because he tried to foil their attempt

Free Insurance Service To Readers !

"Babas" And "Babus" Forget Good Manners !

As we had expected the "Babas" and "Babus" of life insurance lost their temper after reading our article on the insurance racket that is prevalent in our country.

Though quite a few companies, run on strictly business lines, obliged us with all the information that we wanted about their business and latest financial position to enable us to advise our readers correctly, many turned down our request and refused to give us any information.

Some of these companies do big insurance business and consequently handle a large amount of public funds every year. They also misuse these funds under separate expense heads and often present to their patrons an utterly doctored balance-sheet. Our article seems to have made the managers of these companies forget their good manners. We have seen these antics before when we first criticized our film producers. We do not therefore find anything new in this reaction to truthful criticism.

These racketeers are all the same. They have something to hide and they are anxious to hide it as long as possible. But while we are at this business, we have decided to expose these insurance racketeers fraud by fraud, naming some if and when necessary in public interest.

We are investigating many cases of delayed or refused payments which many readers have referred to us. We are also conducting our investigations into the financial stability of many leading companies whose directors use the policy holders' money for financing the enterprises of their own friends and relations in which they are, though not directly, yet fully interested. We have also decided to expose the fraud of voting by proxy which gets only friendly policyholders elected as directors of a company. All this will take some time. In the meantime, we warn our readers not to be misled by the fantastic claims which some insurance companies have suddenly started making in papers to counteract our purging campaign.

We have so far received hundreds of letters from our readers asking for advice. As each case has to be individually considered, every person having a different saving problem, we have been steadily replying to as many

letters as we could. Some letters are, however, likely to be delayed a bit because of the complexity of their individual problems which require thought and investigation. Several readers have conveniently forgotten to send two-anna stamps for reply. These letters have to wait and may ultimately not be replied at all.

We have once again to inform our readers that the insurance business as found in this country is far from being honest and progressive. There are, of course, a few companies which are honest in their intentions and working but these ones being exceptions only tend to prove the rule.

It is extremely difficult for the layman to choose the right company for his life's savings. Big buildings in which some of our insurance companies are housed hardly provide any proof of their stability. The stability of an insurance company has to be built over several years for any man to collect his money after a number of years. This stability can only be acquired by day to day honest working of a company.

We have therefore decided to protect the interests of over two million readers of Filmindia in 56 countries of the world, by giving them timely advice on the choice of a good and really safe and stable insurance company for their personal life insurance.

This service will be entirely free and strictly confidential and readers are requested to send us the following particulars: 1) Name and age 2) Present income 3) Type of work done 4) Family responsibilities 5) Amount of saving intended 6) And any personal particulars peculiar to the person.

All inquiries should be addressed to the "Insurance Department", Filmindia, Fort, Bombay, enclosing a two-anna stamp for reply. Inquiries without postage will not be attended to.

Even those readers who have already got a life-policy can seek our advice about the present status and stability of the company in which they are insured. In case such a company is in financial distress at the moment, the insured can demand a paid-up policy from the company and cut down further risk and reinsure himself with another company with better status and stability. The Editor.

December, 1953

robbery. The accused are then said to have run away as the police came to the house.

Another student, Samadeva Asirvatham, who was also implicated in the case, turned approver and said that Santhanam Nadar had induced him to earn "easy money" by using methods adopted by villains in Tamil pictures.

The Sessions Judge of Tirunelveli convicted the three persons and sentenced them to death.

Mr. Justice Govinda Menon and Mr. Justice Bashir Ahmed Syed, however, set aside the sentence, holding that there was not enough evidence to convict the accused. Their Lordships observed that it was unfortunate that an innocent college student should have been done to death.

HAY—WORTH & MESS!

Houston, U. S., October 22.

Strange as it may seem, glamorous Rita Hayworth, now Mrs. Dick Haymes, complained that she had run out of money at a press conference in Houston, Texas.

Said Rita: "When I left Hollywood, I had two thousand dollars from my film work and that is now gone. You have no idea how horrible it is for me to see Dick spending sleepless nights over his bills. I feel so helpless."

Hubby Haymes is also having income-tax trouble. A demand for 10,000 dollars was made on him and there was a move to attach his Shamrock salary, where he is under a singing engagement at the Shamrock Hotel. But it was found that the Hotel had already paid him in advance last May. Dick has now offered to pay 5000 dollars to the Government when he gets another engagement at Houston, Texas in April 1954.

Rita is reported to have been paid 250,000 dollars by Columbia Pictures Corporation since she resumed film making after her divorce from Prince Aly Khan. And yet both top stars, husband and wife, are worried about dollars in the midst of their honeymoon. Let us hope the dollar scarcity in the Haymes household doesn't cause frayed tempers. For Rita naively says she depends on Dick for her support and the support of the children and the household. We knew she was only hayworth.

FREE TRAFFIC

Calcutta, November 1.

For the last so many years, Calcutta cinema houses used to pay for the policemen posted in front of cinema houses for regulating traffic. The amount varied from Rs. 30/- to Rs. 180/- per month according to the discretion of the police authorities and the size and importance of the cinema house. This arbitrary levy was first imposed by the Muslim League Ministry in undivided Bengal. The exhibitors had made a representation to the State Government through the Bengal Motion Picture Association saying that members of the general public should not be made to pay for public utility services.

The Government of Bengal have at last decided to abolish this levy with immediate effect.

THIRSTY ALL OVER?

Hollywood, October 12.

According to make-up artist Frank Westmore, blonde Kathleen Hughes is the personification of "Miss Thirsty Lips." Kathleen is the new heart-throb in Universal International's "The Glass Web" in 3-D, a story of marriage and murder.

This is how Kathleen describes her 'thirsty lips': "My cosmetician told me that lips have to look real thirsty to have top charm and plenty of osculation appeal. This means, first of all, fullness of both upper and lower lips. And it helps to have them placed in a face with fairly high cheek bones."

Most of the glamour girls are after the sexy, pouting effect but Kathleen goes one better and makes the spectators thirsty.

SOME NEW MUGS

Calcutta, October 28.

The annual elections of the Executive Committee of the Bengal Motion Picture Association for the year 1953-54 were held and the following members elected:—

Mr. M. D. Chatterjee, president, Mr. N. A. Patel, vice-president, Mr. J. B. Joshi, Hon. Treasurer; Members Producers Section—Mr. B. N. Sircar, Chairman, Messrs. S. N. Ghose, G. B. Roy, A. Bose and K. C. Dutt; Distributors Section—Mr. K. L. Chatterjee, Chairman, Messrs. S. B. Mehta, V. A. P. Aiyar and D. Mullick; Exhibitors Section—Mr. S. Singh, Chairman, Messrs. S. L. Jalan, H. Banerjee and D. Daw.

The elections were keenly contested and old blood replaced by new, young blood to infuse more spirit into B.M.P.A.

MONEY FROM BED

London, October 24.

Munitions magnate, Fritz Mandl, has been charged with bigamy by Baroness Herta Schneider Weital, his third wife, on the grounds that he was never really divorced from film actress Hedy Lamarr.

Herta wants a share in Fritz's property in Argentina which is valued at £2,600,000. Fritz, however, denied that he was married to Herta because when he obtained a divorce from Miss Lamarr in Texas, the Vatican refused to recognize it.

Fritz Mandl was Hedy Lamarr's first husband and she divorced him in 1937 when she left Austria for America. The Baroness married Mandl in Maryland in 1939.

ANNUAL FIRE

Bombay, October 21.

A fire broke out at the Modern Studios, Kurla Road, Andheri at 4-15 a.m. on Tuesday, October 20. The explosion threw up raw films stored in a vault, painted curtains, screens and a part of the film settings. Several hutments of studio workers close by were razed to the ground by the spreading fire.

By the time the fire engines reached the spot, quite a bit of damage was done. The fire is said to have been caused either by a short circuit or spontaneous combustion in the wooden vault where the films were stored.

A wooden vault is certainly not the right place for storing of films. Why can't

the Municipality inspect the film godowns from time to time and enforce the rules strictly?

BING'S BANG

Hollywood, October 11.

Crooner Bing Crosby was involved in a motor accident but luckily escaped unhurt. His \$12,000 beautiful sports car, however, was badly smashed.

The accident occurred just before dawn when Bing was driving on the California Highway and another car collided with his.

OPERATION DISASTER

London, October 26.

In America, the 3-D film has already ceased to thrill but in London, 900 cinemas of J. Arthur Rank are preparing for the showing of 3-D films by installing the Cinemascope system.

J. Arthur Rank has signed up with Twentieth Century Fox for the sole manufacturing rights of the system. Their 3-D "The Robe", starring Jean Simmons and Richard Burton, is considered to be one of the best ever produced.

The cost of equipping each cinema will be between £600 and £3000, depending on the size.

Meanwhile, in Hollywood, there are only 20 films under production as compared to the normal 50.

EVER-CHANGING NEHRU

Coimbatore, October 5.

Addressing Congress workers at Peela-meedu, Pandit Nehru said that the right type of cinemas could be used for educating the masses. Said Nehru: "I think it is a powerful instrument if it is used for right purposes. It may be, my taste may not be melodramatic: most of the cinemas are today melodramatic and they do not interest me." By cinemas, Nehru evidently implies motion pictures.

After having sanctioned Rs. 46 lakhs for film publicity to popularize the Five Year Plan, Nehru cannot afford to condemn films any more. The integrated publicity campaign has been allotted 1.5 crores in the Five Year Plan.

WISH BONES

Budapest, October 6.

Budapest has set aside a 'wish' cinema where filmgoers can see what they desire.

Other cinemas in Budapest have been fitted with a request box. The filmgoers drop in their choice in the request box and thus choose the programmes they like.

NO WATERFALL!

Bombay, October 7.

Mr. M. B. Honavar, Chief Judge of the City Court, dismissed a notice of motion taken out by film actress Lalita Pawar, in connection with her suit against Globe Pictures and the K. G. Films, seeking an interim injunction to restrain the defendants from releasing the film "Aabshar". In her suit, Lalita Pawar claimed Rs. 14,899 for her work in "Aabshar".

SLUMP OR SURPLUS?

New York, October 8.

Hollywood and big American TV stations are engaged in a TV versus Film War and as wars can't be fought without

it's the funniest thing

that ever happened !!!

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BHATIA'S
STUDIO



Spinning out his thread from the charkha Gandhiji built a web of nationalism in which the British lost their Eastern Empire. Since that day the charkha has become a symbol of freedom and women use it to gain their own independence in their homes. Smriti Biswas is trying her hand at this national game in "Shaheed-e-Azam Bhagat Singh", directed by Jagdish Gautam for Poonum Productions.

money, £90 million are likely to be spent in this competition.

Hollywood has gone in for wide-screen entertainment and \$55 million will be spent in re-equipment of cinemas. TV is spending \$35 million on new colour cameras and transmitters. Both use superlatives in their propaganda to gain new audiences.

And yet Hollywood keeps crying about slump. A strange slump indeed!

"PHADER'S" PROPERTY, EH ?

Khandwa, October 12.

Mr. R. D. Gour, Deputy Commissioner, set aside the resolution of the Municipal Committee, Khandwa, imposing an annual licence fee of Rs. 250/- on three local cinema houses, 'Triyug', 'Ananda' and 'Prakash'.

The proprietors of the cinema houses held that the imposition of the annual licence fees was not covered by the provisions of the Municipalities Act.

Mr. R. D. Gour observed that the Committee should have obtained the approval of the Government before levying the fee.

MAMMA'S ADVICE !

Hollywood, October 17.

Jeanne Crain, popular actress and mother of four children, has her own formula to make her married life successful.

Says Jeanne: "The first five years the wife should obey her husband and from then on, he should listen to her and let her be boss."

We guess Jeanne has become Hubby Paul Brinkman's boss because she has crossed the first frontier of five years and the couple is said to be one of the happiest in Hollywood.

ALWAYS AHEAD !

London, October 18.

Radio Moscow recently claimed that Ivanov, a Russian designer, invented 3-D movies in 1941. And no special glasses are required.

Ivanov improved his system working with the approval of the Government during the second World War. In 1947, a 3-D theatre was opened in Moscow where people still crowd to see 3-D pictures.

Ivanov's system involves a stereoscopic screen made up of 2000 tiny transparent lenses superimposed upon glass to every ten square feet.

So the Reds are not behind the Yankees in the 3-D race.

BURNING MONEY !

Calcutta, October 17.

As the Five Year Plan is nearly coming to an end, the Government of India seem to be anxious to make it known to the people. The Government of West Bengal has been given an annual grant of Rs. 40,000/- to popularize the Five Year Plan through folk art by the Central Government.

Chief Minister, B. C. Roy, is, therefore, planning to revive the dying folk-art of Bengal. He has consulted Pankaj Mullick and other leading musicians and artistes. Let us wait and see how quickly the 40,000 rupees disappear into thin air.

DRIVING IN !

Toronto, October 29.

Canada has 175 drive-in theatres. 73 out of them were constructed in the early part of 1953.

Canadians seem to like drive-ins as much as the Americans. Drive-in theatres have an informal air and are better suited for

a date perhaps. The couples can practise straightaway in the car what they see on the screen.

MANGER TACTICS !

Bombay, October 24.

Mr. Justice Desai appointed the Court Receiver as receiver of the film "Chingari" now under production, on a notice of motion taken out by the plaintiff, S. Srivastava, the producer of "Chingari".

The defendant, Vishandas Ghanshamdas, is said to have advanced a sum of Rs. 1,50,000/- to the plaintiff to finance the production of the film. The plaintiff got the negatives of the film which were deposited in the laboratories transferred to the name of the defendant. The plaintiff alleged that the defendant, thereafter, did not advance the amount agreed and also would not allow the plaintiff to complete the picture.

CHANGING HER GEAR !

Hollywood, October 22.

Jane Powell, recently divorced from Geary Steffen, has begun to date Gene Nelson.

Gene is known to be a morose chap and Jane's fan mail is reported to have gone down because of this. But Jane is a bright girl and will most probably chase out the moroseness from Gene. She has Geary's two kids to help her.

HANDING OVER

Hollywood, October 23.

Gruff-voiced Aldo Ray seems to have fallen for petite Jeff Donnell. If all goes well, they may ring the wedding bells soon.

Bill Anderson, Jeff's ex-husband, may surprise people around by becoming the best man at the Jeff-Aldo wedding. A spirit of real comradeship!

TIME TO PART

Hollywood, October 11.

Mrs. Fred MacMurray died leaving Hubby Fred a lonely soul. Fred and Lili were married for seventeen years. Fred looked after Lili with great affection and devotion for Lili was ill for a long time.

AFTER HER SKIN !

Hollywood, October 14.

Lively actor Donald O'Connor is taking an interest in life these days. He was in a moping mood for some time when he divorced his wife Gwen.

The new interest is called Marilyn Erskine and the two might marry soon.

MUSICAL WARNING !

Paris, October 17.

Paris, the city where new fashions are created every day, has now manufactured a musical handbag.

Violett Cornille, the French designer, has her latest model shaped thus: A purse with a music box as a clasp. The light brown suede handbag six inches high and four inches wide has its top covered by a music box, as large as a match-box, as a fastener. A button provides the winding mechanism.

The tunes are "Tea for Two", "The Third Man" and the French "La Vie en Rose". It is a good gadget for the birds of society who carry crow throats.

A Miracle In The Movie-Market !

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Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes and Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

At the moment she is in distress and gives us the impression of being a tame and tolerant type. Give her a man to play with and watch the nails coming out. Meena Kumari is a pretty girl but let us see what pretty work she does in "Chandni Chowk", a social theme directed by B. R. Chopra and produced by Prince Hira Singh of Baria for Tribhuvan Productions.

MUSLIM VENGEANCE

"I read in today's paper that the Jammu and Kashmir Government has banned the entry of my favourite magazine, the "film-india", into the State. I am shocked to read this as it will deprive many of its readers of the State from reading this magazine.

"Dear Patel Sahib, I am much ashamed of this step taken by the Jammu and Kashmir Government as I am myself a Kashmiri.

"God is with you."

NEW DELHI,

M. L. Dhar.

MORE TO COME

"I was surprised to hear the announcement in the A.I.R. yesterday that Bakshi Ghulam Mahomed has banned "filmindia" from Kashmir on security grounds! And now I am more prone to believe what you had written about him in the recent issue of "filmindia". For the benefit of your readers let me reproduce the sagacious words: "Bakshi Ghulam Mahomed is by no means an angel of secular democracy. He is also an old gangster from Sheikh Abdullah's gang and like Sheikh Abdullah, Bakshi Ghulam Mahomed also

will change his tune when his power and position are stabilised." Truth has never been palatable, Mr. Patel!"

CALCUTTA.

P. S. Easwaran.

BAKSHI'S BAKSHEESH!

"It is with surprise and pain that we learn of the decision of Kashmir Government to ban the entry of "filmindia" in the State. It is difficult to guess the real reasons behind such a step—the belated one that has been given in the press communique would fail to convince even an idiot, because the material that is published in the magazine is, I am sure, no more prejudicial to "peace and tranquillity" in the State than the Bakshi Government itself.

"From all the reports about the State Government which have come in through the press lately, one gets the impression that Bakshi Ghulam Mahomed is anxious to prove his sincerity and integrity to the people of his State and of India. If this is so, Bakshi Sahab would not have injured the interests of his own and of his government to a greater extent than by this cowardly act. If he has any personal grievances against the magazine

or its editor, it would have been much wiser for him to have expressed them through the columns of the magazine itself. As it is, the action of the State Government is shrouded in suspicion and mystery and is likely to prove of no avail as Baburao Patel is a man whom they can never gag. The sooner Bakshi Ghulam Mahomed realises it, the better!"

NEW DELHI.

Indra Mohan Sahai.

VASAN'S FOUR IN ONE?

"While appreciating the technical aspects of Gemini's "Auvaiyar", I have to point out that some incidents in the picture are not true and history is completely ignored. Four Auvaiyars lived in four different periods, and Gemini's Auvaiyar is a consolidated one. The great blunder in the picture, which a true Tamilian cannot tolerate, is the killing of the King Pari, by a lay warrior without the order of his Captain or Commander-in-Chief, by throwing two arrows, one aimed at his back and the other at his chest. This is an untrue incident included in Gemini's "Auvaiyar", perhaps to ridicule the ancient Tamilians with vengeance against those who now condemn Brahmin imperialism. Tamilians never used to throw arrows even at the backs of soldiers withdrawing from the battlefield, and such throwing was condemned and considered as cowardly. Will Mr. Vasan mention the name of the book wherein is published the manner in which Pari was killed as pictured by him?"

CALCUTTA.

V. D. Satchithanandan.

STUPID MANAGEMENT

"Last week, "Shikast" was released at Majestic, Delhi. Hearing much about the picture, I phoned my friend at Delhi to book this picture for Sunday. He purchased two tickets for Rs. 2/- each, one for himself and one for me. Taking into consideration that our seats were



Starring
USHA KIRON
KARAN DEWAN • JAGIRDAR
GULAB WITH CHILD STAR **RAMESH KAPOOR**
 and **PURNIMA**

तन्हाई

Music
MOHAMMAD SHAFI
Lyrics
SATVENDRA ATHAIYA
Dialogue
KAMIL RASHID
DIRECTION
RAM GABALE



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numbered and reserved, we reached there just in time but were astonished to find people sitting anywhere they liked. When this was brought to the notice of the management, they said that seats were not reserved, only tickets were issued in advance. There was no reply to the query as to why seat numbers were put on the tickets when the seats were not reserved. If there were no seat numbers put on the tickets, either we would not have purchased the tickets or would have reached there earlier.

"Now the result was that we both had to sit in different corners. Neither of us could enjoy the picture.

"Do you approve this system of advance booking?"

CHAZIABAD.

N. K. Bhatia.

SHAMELESS CENSORS !

"The way Columbia Pictures' much boosted 'religious' film 'Salome' starring Rita Hayworth and Stewart Granger, has been reviewed by the London press, proves beyond doubt that it is a 'must-be-banned' picture. 'Vulgar', 'Shameless', 'Boring' and 'Sexual', they call it. In addition to this, your review of this film in the July issue of your magazine should be enough for our Censor Board and open their eyes. A picture 'Shameless' etc. for Londoners ought to be more so for us. Let us hope that in future our Censor Board would take some guidance from the new feature of your magazine."

AMRITSAR.

Jagdish Chander.



When these South Indian belles decide to kill, they use all the weapons a woman is equipped with. Vyjayantimala plays havoc with male hearts in "Miss Mala", a story of love directed by Jayant Desai.

METRO TOOK 70%

"The management of Metro Cinema, Bombay, and the producer of "Do Bigha Zamin" deserve the congratulations of the entire Indian film industry and the thanks of thousands of picturegoers, for screening the film in this luxurious and air-conditioned theatre, which was till yesterday showing foreign films exclusively.

"Whilst there may be universal appreciation about the theme of the picture or the powerful portrayal of the characters, it would seem hard to refute the fact that the long queues witnessed outside the theatre were partly due to the attraction of the theatre itself. By screening such pictures at first-class theatres, not only do the exhibitors reap huge profits but filmgoers too receive full value of their money."

BOMBAY.

Ishwar V. Mahbubani.

THEY HAVE STARTED

"Life insurance is one of the most important measures of social security and can be disregarded only by a most irresponsible family man. Yet, as so very ably pointed out by you in the October issue of "filmindia", few laymen care to probe deeply into the affairs of a life insurance organization before taking a policy. In these circumstances the formation of an "Insurance Department" by "filmindia" for the benefit of its vast number of readers is a unique service and you have stolen a march on quite a number of journals who maintain free medical or astrological consultative departments. Your solicitude for the welfare of your readers is indeed touching. By providing free and expert service in this field you have raised the relationship between you and your readers to the level of an experienced guide and an unwary pilgrim !

"However, I wish to sound a note of warning and that is, that in our country there is no lack of people whose chief business it is to doubt the bonafides of any social worker. So please be prepared for malicious attacks and attribution of motives from some of the vested interests."

BOMBAY.

M. S. Lulla.

TRUTH IS SERVICE !

"By offering 'free guidance in selecting the right insurance company' for the personal life insurance of your two million readers, you have come with yet another yeoman service to your readers. Dear Mr. Patel, your sincere service to the teeming millions of this woebegone country has already won you the silent blessings of the dumb millions. How I wish I had at least a thousand tongues to express their, as well as my, gratitude to you, the true lover of suffering humanity. Let the Lord of the Universe bless you and your tribe with long life and prosperity !"

CALCUTTA.

P. S. Easwaran.

YOU DESERVE IT

"A few days back I visited R. C. Talwar's "Sangdil" running in one of the local theatres and I felt very much sorry for not taking your review of "Sangdil"



Doesn't he look young and mad enough to be a Majnu? That is why Producer P. N. Arora rushed to the Taj Ballroom and dragged Shammi out of the arms of a dancing maiden and brought him to the sets of "Laila Majnu", the old Persian love tale directed by K. Amarnath for All India Pictures.

at its face value. Even after reading your valuable review, I visited the picture for the love of Madhubala. Now I firmly believe that even a favourite star will lose her reputation by acting in rotten productions. Thank you for doing a valuable service to filmgoers by your reviews."

BANGALORE. K. N. Ramachandra Rao.

CHANGE THE PACKING

"Probably you have no idea how chivalrous the Madras male is. His behaviour in the bus ought to be a correct index. The buses here are always overcrowded and to get into them is always a Herculean feat, especially during office hours. The stoppage of trams has further worsened the situation. We have no queues here and women and children are jostled out and they rarely secure room.

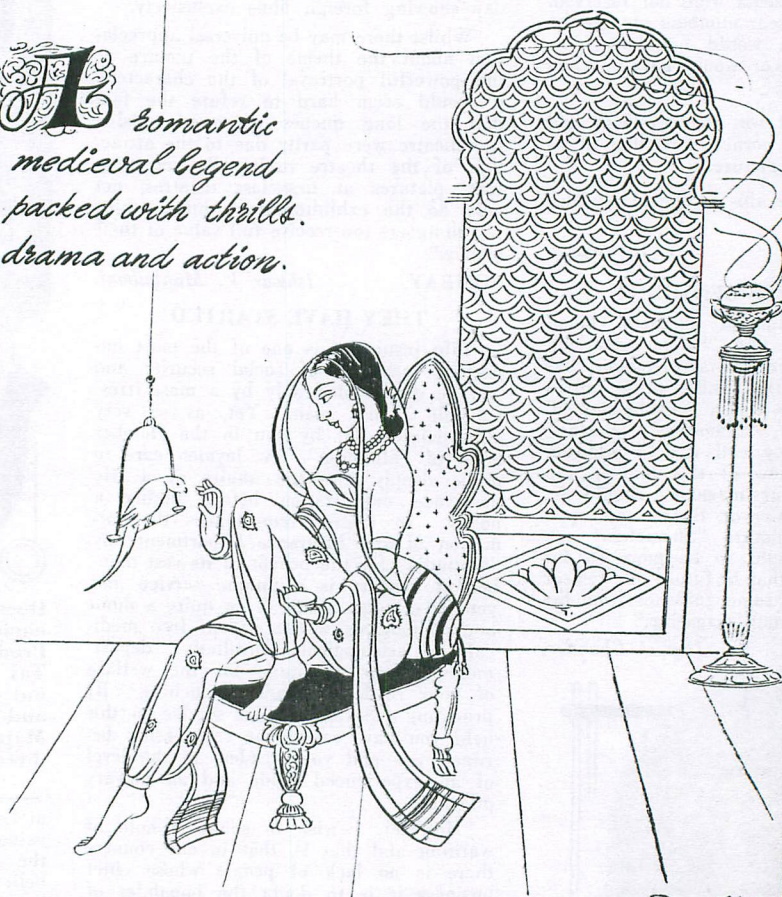
"Once inside, the situation is no better. The males occupy four seats reserved for women and they do not vacate them unless made to do so by an aggressive conductor. The commonplace courtesy of offering one's seat to a lady is unknown in Madras.

"The other day in an overcrowded bus, I was hanging precariously to a strap. The "gentleman" in front of me covered his face with a newspaper, unable perhaps to tolerate the sight. The man next being made of better stuff attempted to get up in an half-hearted manner. Then

R. C. Talwar

PRESENTS

A Romantic
medieval legend
packed with thrills,
drama and action.



Lala Rukh

DIRECTED BY
NANABHAI BHATT

Songs by :
RAJENDRA KRISHNA

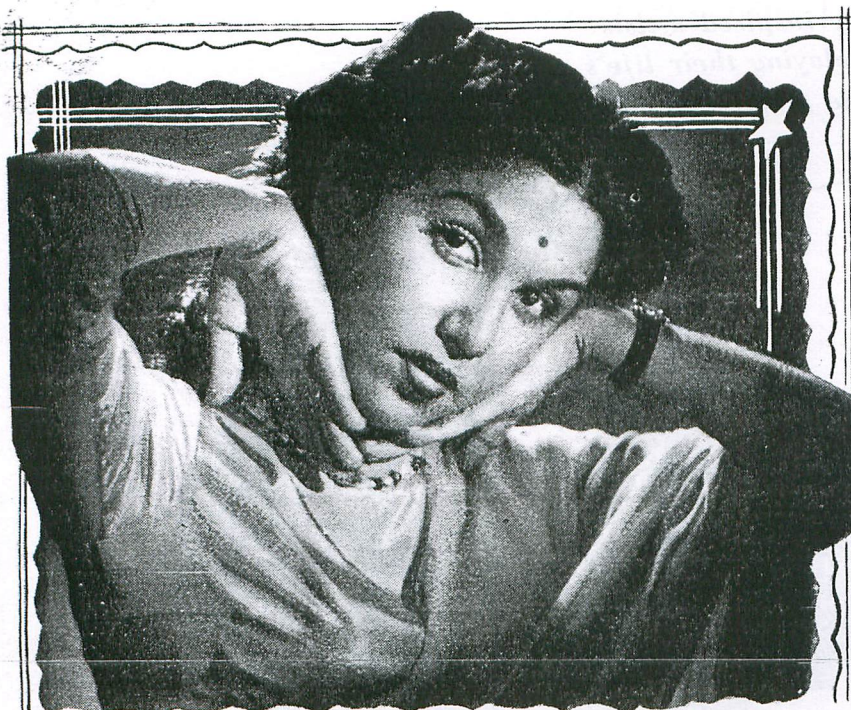
Music :
G. A. CHISHTIE

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TALWAR PRODUCTIONS

FAMOUS CINE BUILDING, HAINES ROAD, BOMBAY.

Starring :
**GEETA BALI, RANJAN
SUNDER, RANDHIR
ROOPMALA &
ANWAR HUSSAIN**



These women look coy only to misguide the world. And now look at this one! She has posed to kill but watch the design in her eyes. Purnima is watching the man carefully in "Rangeela", a romantic tale produced and directed by Bhagwan.

the first "gentleman" held him down by pressing his thigh, and the other gentleman, who did not need much persuasion, stuck to his seat, looking out through the window all the while admiring the dusty crowded streets.

"When men are not even prepared to give us seats in buses, how are we going to get our property rights? No wonder the Hindu Code Bill was shelved by a Parliament packed with men."

MADRAS. V. Thirupurasundari.

INDEED, MY DEAR !

"Many thanks, Mr. Patel, for voicing the feelings of 360 million people in your editorial of the October issue, "Nero And His Fiddlers". Where is the Congress of pre-Independence days and where is the power-crazy Congress of today? What a fall from the unique place it once held! True, we have lost a few of the brave champions of the Congress. But even then a good many of the freedom-fighters are still with us. Where is the zeal and where is the enthusiasm that drove them to work for the liberation of our motherland? Has power corrupted them?

"Is not the Congress, which gave us a free India, capable of giving us a better India? Have our leaders forgotten the wise saying, "Perpetual vigilance is the price of freedom"? Should gross neglect be the reward of the people who have shown great faith in the Congress in spite of its misrule?

"What a cruel mockery, Mr. Patel!"
BANGALORE. Miss N. G. John.

TRIGGER HAPPY YANKEES !

"Your note in "filmindia" of October issue under "Reviewed in Hollywood" to the American readers and friends who misunderstood your campaign against bad and dangerous pictures from Hollywood and have accused you of being anti-American! In this connection, here is a piece of news regarding what happened in 'God's Chosen Land' during the first half of 1953. It was stated that 1,047,292 major crimes were committed during this period which works out to be a major crime every 14.9 seconds, one murder or homicide every 40.3 minutes, one rape every 29.4 minutes, one robbery every 8.8 minutes, one assault every 5.75 minutes and one burglary every 1.12 minutes.

"It is but an open secret that Hollywood pictures with their abnormal emphasis on sex, crime and violence are responsible to a great extent for this huge crime record in U.S.A. It is, therefore, highly important and necessary for a responsible Editor of your calibre to pick out bad and dangerous pictures to warn the censors and protect our masses in advance against this import of crime, violence and aberration in the garb of entertainment. Let those people who misunderstood your sacred campaign realize the signal service you are rendering to preserve the sanctity of human life and the chastity of the Indian women folk in particular and the welfare of innocent humanity at large."

KOTHAGUDIUM. G. Annaji Rao.

SUICIDE AND DISASTER !

"Close upon the heels of your excellent

editorial "Nero And His Fiddlers", comes the news that we might have another Five-Year Plan after the period of the present one expires. I say, haven't they wasted enough of our people's money on this abortive Plan to design another Plan for national wastage? Other people learn from their mistakes but our government is bent on making blunders after blunders—with a vengeance, perhaps.

"I wouldn't be so optimistic as to hope that Nehru will take a serious notice of the kicks you have given through your editorial but isn't it our right to expect that our government should behave sensibly and intelligently at least once, for a change? Curse the Plan!"

NEW DELHI.

Nisha Sahai.

BUYING VOTES

"The Government propose to distribute a considerable amount of money among the (1) Harijan Sewak Sangh, (2) The Bharatiya Depressed Classes League and (3) The Schedule Castes Federation, for doing propaganda against the practice of untouchability. At least two of these three institutions have political associations. One of them is a straight political party. While therefore nobody would grudge any expenditure on the welfare of untouchables, few would appreciate its incurrence through political parties of their wings.

"Anyway, paid propaganda is not the best way to eliminate the remnants of untouchability. There is enough propaganda and that too free, all round against it. The very modern life is a rejection of it. What is needed is not propaganda but economic aid. Today the traditional untouchables are not the only untouchables. The untouchables of today are the poor of all castes. State subsidized instruction in profitable crafts for the poor of the land would be a greater contribution to social equality than all the crores we may spend on the propagation of mere principle."

BOMBAY.

H. G. Jugat.

DYNAMITE IS EXPENSIVE !

"Your editorials are not only widely read but they are wildly acclaimed too!

"A friend of mine—an Indian residing here—on reading your article "Father, Forgive Them", told me that it was perhaps the most courageous and candid piece of writing he had seen in Indian journals since India attained independence.

"He wishes more strength to your elbow and salutes you for such a dynamic editorial.

"And I, an ardent 'student' of "film-india", wish more dynamite to your pen."

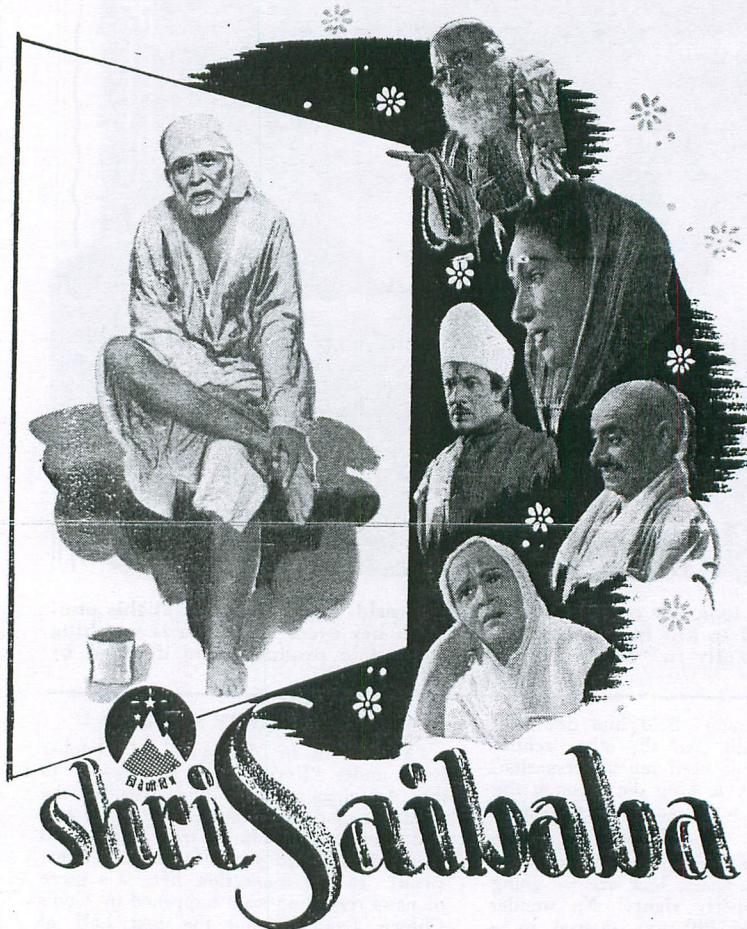
COLOMBO. Shaik Sulaiman Ahamath.

HULLO, KESKAR !

"In 321 B.C. a wise man of the East, Chanakya by name, wrote an instructive book called "Artha Shashtra". Among many wise things which he put into his famous book one is, "root of wealth is activity and of evil it is reverse". Time

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in the greatest human story of modern times !*



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who broke the shackles of Caste, Creed and Class !

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Rekha, Meenaxi, Nalini Gupte and
DURGA KHOTE.

Music :

Vasant Desai, Sudhir
Phadke, Master Krish-
narao and Snehal
Bhatkar

Playback :

Lata Mangeshkar, Asha Bhosle,
Manik Verma, Mohantara Ajinkya,
Master Krishnarao, Snehal Bhat-
kar, Panditrao Nagarkar etc.

Story and Direction : Roy Kinikar and Dinanath Dalal

Director of Photography : Rajanikant Pandya

Director of Audiography : Chandrakant Pandya

Under production at : Shri Sound Studio, Dadar, Bombay

All India Premier Release Day : 9th April 1954

Contact : The Managing Director,

TRIVENI FILMS, LTD.,

SHRI SOUND STUDIO, DADAR, BOMBAY.



Frightened? No! She is thinking furiously of the next move. You can push them to the wall but you can never beat them. Let us see what is Shakila's game in "Laila", a romantic tale directed by Nanubhai Vakil for Shah Pictures.

cannot wither the truth of a statement and what was true then is also true today. Had Keskar taken a hint from this bit of the ancient wisdom of his country he could have easily saved this country from some disgrace.

"Peace or war, the impression foreigners take about the efficiency of our government officers, I think, is always important. The news in "Bombay Calling" of October issue, that three months could not prove to be a sufficient interval of time for Mr. Keskar for deciding the question of giving or refusing Comrade Kulebiakin the permission to export Indian films to Russia is alarming. If that is the state of our government offices after six years of freedom, God save our country. Even if Mr. Keskar is unable to see any advantage in giving this permission he could have refused it before long. That the application of Comrade Kulebiakin should keep shuttling between the Ministry of Information and Broadcasting and Ministry of Foreign Affairs for three long months is inexplicable. I wonder if Mr. Keskar is thinking of appointing a special commission to decide this question. And I do not suppose he has been searching for some foreign experts for the purpose all this while. It is high time that people in our ministries shake off lethargy which is becoming a nation-wide disease these days. Mr. Keskar should kindly realize that with the present efficiency and speed in his department he is proving himself just a white elephant to an already bankrupt nation."

PILANI.

Shiv K. Parti.

SECOND PLAN COMING

"I do not know how to compliment you on the way in which you have analysed, with pertinent illustrations, the failure of the Five-Year Plan—the talk of the day.

"Anybody will accept the fact that it is impossible to write in such a superb manner without the writer studying facts and figures as well as the whole position right from the beginning.

"It is now up to our planners to take up the challenge and disprove your statements, if they can really do so. If they fail, they should resign on the spot, yielding place to better people."

BOMBAY.

G. Raman.

CHEAP WOMEN

"Your views on ballroom dancing are highly commendable. The way our society women are safeguarding the prestige of Indian womanhood seems to frighten us. They seem to have forgotten everything of their past tradition and culture and are rapidly changing over to the western way of life with drinks and dances. You have been sincere in telling your women readers from time to time of the harm in ballroom dancing. When a reader asked you about the modern conception of adultery you frankly wrote in your "Editor's Mail" in "filmindia", March 1953 that "it begins with ballroom dancing and ends with bedroom fencing", and your answer is by no means an exaggeration.

It is high time our society women came to their senses and realized that 'their person is sacred and to defile it in strange arms' is unknown to the culture of this land. In spite of all our Congress moralists and their vain talk, it is you, Mr. Patel, the first as usual to tell our women about the harm in ballroom dancing. Don't you richly deserve the name, "the saviour of our culture"?"

BANGALORE.

J. B. William.

WATCH OUT, GURU DUTT !

"Recently, Guru Dutt Productions were shooting a scene near our Hostel. In the scene, Guru Dutt, as a taxi-driver flicks a coin in the air and catches it. (very smart guy, isn't he?) and orders Shyama to meet him at the same place at 11 o'clock that night (!?)

"The scene was shot over and over again, each time Guru Dutt fumbling the lines, forgetting them or failing to catch the coin (ouch.) etc., etc. This resulted in meaningless and revolting wastage of film. Obviously he is not cut out to be an actor. When will these people realize that they cannot produce, direct and act at the same time and make good at everything? They overestimate themselves. When will Mr. Guru Dutt realize that acting is not an art to be glorified by his practice of it?

"Obviously Guru Dutt does not read "filmindia", otherwise he would have realized his limitations."

BOMBAY.

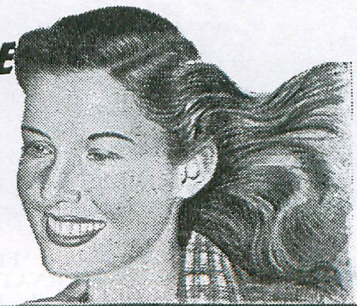
A. Subramanian.

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MISS HARIDARSHAN PRESENTS
GEETA BALI ★ VIJAYA LAXMI
JAGDISH SETHI ★ JASHWANT

Kesar Films'

"Aakhiree Raat"

Directed by C. L. DHEER

MUSIC BY MAHAMMAD SHAFI

LYRICS BY K A I F I A Z M I

WRITTEN BY SHASHI BHUSHAN

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pictures in Making

picture. Madhubala plays the glamorous heroine opposite handsome Bharat Bhushan supported by Sheela Ramani, Pran and Chandrashekhar. There is catchy music by C. Ramachandra, the creator of lilting melodies and that is an added attraction.

PRAGATI PICTURES (Bombay)

"Toote Khiloun", directed by Nana-bhai Bhatt and produced by Natverlal Mehta, is more than half-

the screenplay of his next picture, an adventure-packed story with Shammii Kapoor playing the debonair hero.

MARS & MOVIES (Bombay)

Working steadily and quietly, Producer Amiva Chakrabarty has completed quite a few sequences of "Badshah" starring talented Usha Kiran and Mala Sinha, a Bengali actress. The supporting roles are played by Ullhas, K. N. Singh, Pradeep Kumar, Agha and Achala. Shankar and Jai Kishan are reported to have given lilting music.

KARDAR PRODUCTIONS (Bombay)

"Chacha Chowdhary", directed by Raja Paranjpe and starring Shashikala, Durga Khote, Kamal Mehra and Rajan, is awaiting release at the Liberty, Bombay and other towns all over India. "Chacha Chowdhary" is an intelligent comedy with a slant on modern life written by G. D. Madgulkar and G. R. Kamat and has plenty of gags and punches to interest the filmgoers. Music is by Madan Mohan while lyrics have been composed by Rajendra Krishna.

Producer A. R. Kardar has an ambitious programme for 1954. "Inder Sabha", a musical fantasy, is being planned in colour and with Kardar's artistic direction, it will be a feast for the eyes. "Baap Re Baap" is likely to star Raj Kapoor in a role that fits him like a glove opposite a bevy of girls, two of them being Chand Usmani and Peace Kanwal. A third one is "Money Order" with a thought provoking theme.

GEMINI STUDIOS (Madras)

"Auvaiyar", starring songstress K. B. Sundarambal and produced by S. S. Vasan, is still attracting crowds in the South. The masses seem to have taken to it and that assures "Auvaiyar" of a long run. The picture is said to be a lyrical poem on celluloid. Producer S. S. Vasan's next picture is a Hindi adaptation of "Bal Nagamma" called "Long, Long, ago". "Bal Nagamma" was a box-office hit produced some years ago and Vasan, as usual, is shrewd enough to pick the right subject. Beautiful Madhubala has been signed for the heroine's role.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob shot some outdoor sequences of "Amar" starring Madhubala, Nimmi and Dilip Kumar. Apart from a good story, "Amar" has fine melodies, some of which we can safely

Youth is a season of smiles and dreams. Rosier the dreams, wider the smiles. Look at Shakuntala! She is at an age that sees rainbows in every drizzle. It is the sunshine of youth which lends a rainbow even to tears that drop from these youthful eyes. Shakuntala brings this smiling youth to the screen in "Shiv Kanya", a mythological theme produced and directed by Dhirubhai Desai for Chandrakala Pictures.

BORKER BROTHERS (Bombay)

This enterprising company has acquired the rights of "Shoeshine", that popular Italian picture which proved to be a money-spinner in Europe and America. On November 13, "Shoeshine" dubbed in Hindustani, was released at the Naaz, Bombay, where it is drawing huge crowds. It may be an Italian picture but it has raw, human appeal and intense realism. Let us hope filmgoers all over India see "Shoeshine" without fail for, seeing a picture like this one is a rare emotional experience.

RAWALPINDI THEATRES LTD. (Bombay)

"Meenar" went on the sets on November 4 and since that day shooting is in full swing. Director Hemen Gupta, who has also written the scenario, seems to be anxious to make "Meenar" an outstanding

way through. Depicting a tender tale of sighs and smiles, "Toote Khiloun" stars petite Purnima and Shekhar. Others in the cast are Gulab and Rupmati, a newcomer.

ALL INDIA PICTURES (Bombay)

Producer P. N. Arora has completed "Laila Majnu", the popular Persian story of immortal love, in the record time of two-and-a-half months. Those who have seen Arora sweat in the process, can understand how sincerely and systematically a man can work to produce a good picture. Starring pretty Nutan as Laila and Shammii Kapoor as the mad, love-lorn Majnu, director K. Amarnath has made "Laila Majnu" a highly emotional affair. Glamorous Begum Para is cast in an important role. The picture is scheduled for an early release. Music is by Ghulam Mohammed. Producer Arora is busy with

predict as being box-office hits. Mehboob believes in perfection being the keynote of his direction and naturally takes more time than others in completing a picture. And that is why we say "Amar" is worth waiting for.

AVM PRODUCTIONS (Madras)

"Ladki", produced by A. V. Meiyappan and directed by M. V. Raman, is running well at the Swastik, Bombay. "Ladki" affords pleasant entertainment and mental relaxation for the filmgoers. Vyjayanti-mala has given a vivacious portrayal as the fiery heroine fighting for the fair sex. Kishore Kumar plays her romantic interest, while Anjali Devi and Bharat Bhushan carry on a romance all on their own. The laughs are supplied by Om Prakash and Leela Misra.

TRIBHUVAN PRODUCTIONS (Bombay)

"Tanhaai", produced by Padma Productions, is making rapid progress under director Ram Gabale. "Tanhaai" stars charming Usha Kiran opposite Karan Dewan, ably supported by Gulab, Jagirdar, Manmohan and Chamanpuri. Usha plays the pivotal role of a woman who sang and danced but wept and walked alone in the shadow of loneliness.

HIRA FILMS (Bombay)

Director B. R. Chopra is happy with the progress of "Chandani Chowk" starring Meena Kumari, Shekhar, Kumar, Jeevan, Agha and Smriti Biswas. The story has Delhi as its background for some intriguing drama. Most of the distribution rights of "Chandani Chowk" have been sold. There are some attractive dance numbers composed by Vinod Chopra, lilting music by Roshan and lyrics by Shailendra and Majrooh, to add to the interest of "Chandani Chowk". Producers Goverdhandas Aggarwal and Prince Hira Sinh of Baria tell us that the picture will be ready soon.

SADIQ PRODUCTIONS (Bombay)

Producer-director M. Sadiq's "Shabab" is fast nearing completion. The rushes are extremely good and don't be surprised if "Shabab" becomes a box-office hit. The best part of "Shabab" apart from Sadiq's direction, is the enchanting music by Naushad. "Shabab" stars Nutan and Bharat Bhushan. They make a new romantic team to kindle new desires in the filmgoers.

SAHU FILMS (Bombay)

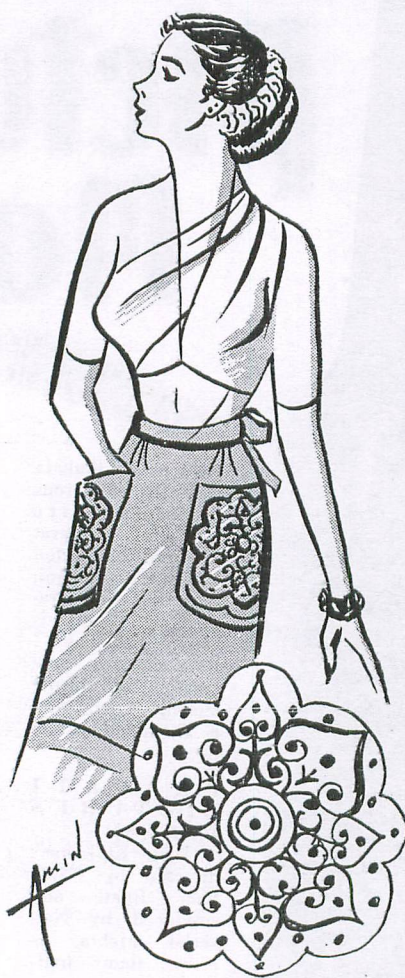
Producer-director Kishore Sahu is giving the finishing touches to "Mayurpankh" starring himself, Sumitra and Odette Fields. This spectacular Gevacolor social will soon be on the screen and we expect it to become one of the box-office hits of 1954.

HINDUSTAN CHITRA (Bombay)

Sabu, his wife Marilyn Cooper and two-year-old son Paul arrived in Bombay in October. Sabu has already begun work in "Sauda" which is being directed by Sushil Sahu. Let us hope Sabu, popularly known as the "Elephant Boy", acquits himself well in his first Indian picture.

FILM SHOW PRODUCTIONS (Bombay)

Fast nearing completion, "Madhur Milan" is reported to have become a fast-moving picture. Producer-director K. G.



The old-fashioned woman may never have gone near an apron but it is an important accessory of the modern, sophisticated girl who wants to look smart—be it in the kitchen or in the bedroom. The embroidery on the pockets gives a lift to the apron. It is preferably done in satin stitch. Make one apron for yourself if you are anxious to save your saree.

Punwani is a man in earnest and we are not surprised that he is able to complete his maiden production so soon. Because the usual style in the film industry is to perform the mahurat of a picture and wait for finance which never comes. "Madhur Milan" stars charming Nigar Sultana opposite Mahipal, supported by Roopmala, Madan Puri, Kesari, Majnu and Bhudo Advani. The highlight of the picture is its delightful music by the well-known Bulo C. Rani.

SHRI VISHWA BHARATI FILMS LTD. (Bombay)

The screenplay of "Das Kabir" by Nabendu Ghosh is now ready. Mohanlal Bajpai is writing the Hindi dialogue and the picture will go on the sets in a few days. Bharat Bhushan plays the title role of Kabir. With his soft, kindly features he makes an ideal Kabir. Music is in charge of Roshan.

HARIHAR FILMS (Bombay)

"Zanzawat", a Marathi social directed by Raja Paranjpe, is more than half-way through, though the shooting began only on October 4th. Combining speed with quality, director Paranjpe is reported to have made "Zanzawat" lively. It stars Rajkamal, a new find, Vivek, Nayampalli, Vikas, Pratibha and Durga Khote. V. Kamat is in charge of photography while music is by P. Ramakant. "Zanzawat" is expected to be ready by the end of 1953.

ENCO (Bombay)

Popular actor Nasir Khan has become a producer and his maiden picture is called "Mahurat". Nargis performed the mahurat of his "Mahurat" which was attended by many film folks. Nasim Salamuddin, a newcomer, is directing "Mahurat" but the guiding spirit is Nasir Khan. The picture stars Nutan, Nasir, Bimla Kumari, Kammo, Balam and Muqri. Already 16 days of shooting have been completed. We wish Nasir the best of luck and hope he completes his picture.

ALHAD CHITRA (Poona)

Director Anant Mane has completed a good bit of "Suhagan" starring Geeta Bali, Vijaylakshmi and Sulochana at Poona. Producer Datta Dharmadhikari has tackled a common theme in an uncommon manner and that is where the beauty of "Suhagan" lies. Kapurchand Ltd. controls the world rights of "Suhagan".

SUHAIL ART PRODUCTIONS (Bombay)

More than half of "Dhoop Chhaon" has been completed by Producer M. O. Suhail. This entertainer stars Shyama and Bharat Bhushan. Comedian Agha has an important role to play and he does it with his usual finesse. Let us hope "Dhoop Chhaon" becomes popular at the box-office.

KEERTAN PICTURES (Bombay)

Director Deepak Asha is busy shooting "Ghamand" at the Central Studios. "Ghamand" stars Shyama, Raj Kumar, Kamal Mehra and Sheela Ramani. It is a domestic social with a new twist.

JUBILEE PICTURES (Bombay)

"Carnival" is an unusual title for a motion picture and we, therefore, expect the contents to be unusual. Life itself is the most colourful carnival one can witness and Producer-director Lekhraj Bhakri takes some exciting incidents from life for his "Carnival". The picture stars Shammi Kapoor, Sheela Ramani, Kuldip Kaur and Amita. Bhakri's next is called "Seventh Daughter".

SHIVSHAKTI MOVIE TONE (Bombay)

Producer Keshavrao Dhaibar has begun the shooting of "Teen Raten", a hilarious comedy, starring Rehana, Prem Adib, K. N. Singh, David etc. The story of "Teen Raten" is by Nalini Turkhud, once a popular actress. Hafeez Khan of "Zeena" fame is composing the music.

GURU DUTT PRODUCTIONS (Bombay)

Producer-director Guru Dutt is pleased with the progress of "Aar Paar" starring himself opposite Shyama. "Aar Paar"

portrays a realistic theme—some facets of a taxi-driver's life—and in doing so creates a human drama of warm emotions. The supporting cast consists of Jagdish Sethi, Rajinder, Johnny Walker and Jagdeep. Music is by O. P. Nayyar. Guru Dutt's next social is called "Yaar" and will go on the sets soon.

KAMAAL PICTURES (Bombay)

"Daaera", produced and directed by Kamal Amrohi, is ready for release. It stars his actress-wife Meena Kumari, Salmaan, Roopmala, Kamna Kumar and Nana Palsikar. If reports are to be believed, "Daaera" is likely to appeal immensely to the masses because of its touching story and attractive musical score.

TALWAR FILMS (Bombay)

"Ilzam", starring Meena Kumari and Kishore Kumar and directed by R. C. Talwar, is reported to have become an out-of-the-way picture. "Ilzam" depicts the story of a girl who sacrifices her all to save her honour. Producer-director R. C. Talwar is busy preparing the screenplay of his next social "Bank Manager", starring Dilip Kumar and Meena Kumari.

RAJ LAXMI PICTURES (Bombay)

Producer-director S. V. M. Hasti performed the muhurt of his maiden social "Meri Khata" on 6th November at the Jyoti Studios. It stars Abharani, Motisagar, Mona, Amrapalli, Ravikant, K. Kailash and Jayashree Junior. We wish Mr. Hasti all luck and hope he makes a good picture having started shooting on an auspicious occasion like Divali.

BOMBAY FILM PRODUCTIONS (Bombay)

One of our upcoming directors, Raman B. Desai has already made a name as a director of successful mythological pictures like "Raja Harishchandra" and "Hari Darshan". He has now launched his own independent concern, Bombay Film Productions, and his maiden picture is called "Waman Avtaar" starring Nirupa Roy, Trilok Kapoor, Sapru and Bipin Gupta. With his experience, we expect Raman Desai to give a box-office mythological.

KANAV BROTHERS PRODUCTIONS (Bombay)

Film Trust of India's "Ferry", directed by Hemen Gupta, is ready for release. The star cast is led by Geeta Bali and Dev Anand supported by Chand Burke, Janki Dass, Ram Singh and Gulab. Three other attractions of "Ferry" are Master Babu, Baby Bula and wonder dog Lassie, who create some of the most touching situations in the story. Kanav Brothers control the world rights of "Ferry".

KAMADHENU FILMS (Bombay)

"Shri Naqad Narayan", a hilarious comedy, has been under production since October 17 and many sequences have been completed. Written, produced and directed by K. D. Mehra, already known to Punjabi filmgoers as the creator of box-office hits like "Heer Syal" and "Posti", "Shri Naqad Narayan" is reported to have become not only "hilarious" but intelligent as well. The picture is scheduled for release in February 1954. The cast consists of Meena, Motilal, Majnu, Badri Prasad and Om Prakash. Music is by



Flower sprays on saris add a touch of gaiety, particularly those of Gladioli, because of their pleasing shape. Embroider in shadow work on chiffon or georgette. There is such a wide range of colours from deep violet to pale yellow in nature for your choice. The leaves, however, should be in dark green.

Vinod while dialogue is by Aziz Kashmiri. The world rights of "Shri Naqad Narayan" are again with Kanav Brothers.

KWATRA FILMS (Bombay)

Ambitious, hard-working and enthusias-

tic, Producer H. S. Kwatra has made rapid progress with "Pilpli Sahab", a laugh-laden comedy riot starring Shyama, Sunder, Agha, Pran and Kuldip Kaur, at the Famous Cine Studios, Mahalakshmi. In these times we need to laugh away our worries and Producer Kwatra's "Pilpli Sahab" will chase away your blues. Sardul Kwatra is in charge of music and we guess some of the tunes are going to be catchy.

GOLDEN PICTURES (Bombay)

We hear of many picture muhurts every month but not a third of these pictures ever reach the completion stage. Producers Isabel Clifford and P. R. Patkar seem to have got into active stride without the customary muhurt and fanfare and we congratulate them at the quick way in which they are shooting "Sajni" starring Sulochana, Anoop Kumar, Lalita Pawar, Sapru and Krishna Kumari. "Sajni" is not the usual boy-meets-girl story. It is intensely emotional stuff written by Narayan Hari Apte of "Amrit Manthan" fame. Direction is by veteran Vasant Rao. Painter who gave us "Gokul", "Murliwala" and "Devayani". The musical score is by Sudhir Phadke. "Abhimanyu", directed by Gyan Mukherji, is ready to go on the sets and will star Ashok Kumar. Be on the look-out for "Sajni" and "Abhimanyu" for they are said to contain box-office stories.

EMSHETH PRODUCTIONS (Bombay)

A cameraman up till now, A. G. Dhanik has turned producer-director and taken up "Raja Birbal", a story of Moghul times, for his first picture. Birbal is a household name in India and symbolises wit at its best. But apart from being a court jester and Poet Laureate in Akbar's court, he was also a chivalrous character. "Raja Birbal" portrays the different angles of this fascinating character. Geeta Bali and Kamal Kapoor play the main roles supported by Kuldip Kaur, Sunder and Ullhas.

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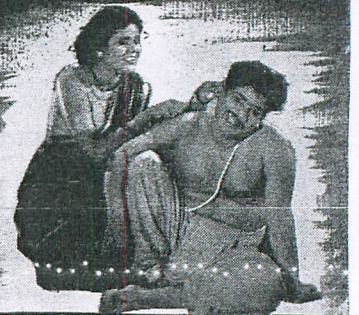
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REVIEWED IN HOLLYWOOD

(By: Our Special Correspondent)

[Every one in the world—Mau, Malenkov, Nehru, Eisenhower, Churchill down to Malan, the Savage of South Africa—is talking of peace these days. They all want peace to end the war, to end the hatreds, to end the killings and to end man's exploitation by man.

This is all moonstruck talk which leads the world nowhere. The present synthetic peace in Korea seems to have been turned into a sowing season for new seeds of strife and hatred. Even the eternally peace-branded Indians, who took up a love's labour, have been unjustly accused of sowing dissensions to justify the underground design of resuming the killings again.

American adolescence in international politics is creating new problems of survival for humanity in general. Playing tough with those who don't play ball with them seems to be the keynote of all American politics. For an experimental rehearsal of this policy, the Americans blessed the South Koreans with their lethal patronage and drove a wedge into a peaceful people with whom the Americans cannot claim any relationship even from the day of Adam. (The American Adam must have been a white man.) Millions of Koreans, on both sides, have been slaughtered and Americans themselves admit having lost 25000 American lives in 3 years of the Korean war i.e. 8333 Americans every year.

But what is this annual death-roll on the battlefield compared to the 3390 Americans murdered in six months in peace-loving, democratic America itself for strictly private reasons of crime and greed? Americans commit a major crime every 4 minutes according to the Federal Bureau of Investigation.

And for these killings on the American home front, the damn Communists are not responsible. There is a community of white Americans in America more damned and cursed than the co-called damned Communists of Russia and China. This community lives in a small suburb of Los Angeles called Hollywood. It is a community of greedy, constantly-salivating and profit-conscious film producers—people who would willingly damn the whole world merely to change a woman overnight in their own beds of lust and crime.

These parasites are killing more Americans every year in their home towns than the Communists are doing in Korea. Unless those who are at the helm of American destiny realize this home-truth, there is no damn sense in flaunting words like 'peace', 'decency', 'democracy' and 'human rights' in the face of a war-weary world.

If peace is to be the ultimate destiny of the world, the American people must first stop the producers of Hollywood from throwing to winds the sanctity of human life by producing pictures dripping with lust, rape, crime, violence and murder. Let the American Government first save the people from this incitement to private killings. The world can look after the wars. The Editor.]

Star Ratings: * Disgusting and Highly Objectionable; ** Very Poor—Not Worth The Money; *** Not So Bad.

*The Big Heat (Columbia)

CAST : Glenn Ford, Gloria Grahame, Jocelyn Brando

In the 37 months and 2 days of the Korean war, the number of Americans killed in combat is estimated to be about 25,000. It means that Uncle Sam's obsession with the so-called defence of democracy away from home cost, roughly, 8333 precious American lives each year in the three years of Korean conflagration. This is indeed a tragic loss even though people who have decided to mind other people's business should be prepared to pay such a price for nursing an inquisitive nose. The suddenly politically-inflated America has created a lot of ballyhoo about the loss in lives it sustained in Korea and it insists on pushing the rest of the world around and on teaching democracy and the American way of life to all and sundry repeatedly reminding the whole world that each year for three years 8333 Americans were killed far away from home to entitle America to lead the world in politics. But Americans do not tell us why should they get so excited about the yearly death of 8333 Americans in a regular modern war when they accept with complete composure the murder of 3390 persons in six months on the lawful, orderly and peaceful soil of America. According to the crime figures released by the Federal Bureau of Investigation in Washington, 3390 murders were committed in the United States in six months between January 1, 1953 and July 1, 1953. This means that, on the average, against every four Americans killed in Korea for high-sounding political reasons with international din and drum, Americans themselves were quietly killing three persons at home for strictly private reasons. When the ratio between a country's combat mortality at the front and individual murders at home becomes 4:3, it should stop jabbering about international politics and instead concentrate on setting its own ruined and criminal house in order. And if it is too numb to do

that it must ask somebody to wake it up with a kick in the bottom.

We have indulged in this long preamble to drive home the fact that crime in America has taken an alarmingly tragic shape and in spite of all the solemn strictness and scientific skill of the authorities, far from decreasing, crime is rapidly on the increase. According to the further figures released by the F.B.I., a major crime is committed in the United States every 4 minutes and well over two million total major crimes are committed in a single year. We are convinced that among other things Hollywood's crime and other bloody and violent films have contributed largely to bringing about this tragic state of affairs in the U.S. And we are by no means alone in this conviction. There are many others, sociologists, educationists, statesmen, who hold the same views with equal alarm and concern. But the surprise is that even against this grim and tragic background Hollywood is allowed to produce pictures with only criminal appeal in them. Americans must realize that prevention is better than cure and that no amount of electrocutions and jail sentences and no amount of scientific methods of crime detection can subdue crime in America so long as criminal ideas are drilled into people's heads through various media of expression and entertainment and especially through the most powerful medium of motion picture. Crime must be fought with positive measures on sociological fields. And if the Americans wish to wipe away the shame of having killed 3 persons at home for private reasons against every 4 American combat mortalities in a regu-

For the six-monthly index of 45 pictures reviewed by us, see the November 1953 issue.

Read the reviews and avoid these pictures.

lar war in Korea, they must start with banning all crime pictures from Hollywood.

Viewed in this context a picture like "The Big Heat" appears not only highly objectionable but one which should be burnt in the public square. This is an undiluted crime picture with corrupt officials, influential criminals and their criminal, sadistic and brutal activities. In spite of being the usual apparently acceptable story about a good man chasing criminals and succeeding in the end in bringing to book the surviving and available criminals, it is a sickening exhibition of crime and violence sufficiently flavoured with sex and sadism. The picture contains suicide, murders, blackmail, brutality, immorality and other ugly and unpleasant facets of humanity. And apart from ordinary criminals, the picture shows influential officials as the very tools in the hands of confirmed criminals. Totally lacking in any positive or constructive social values and drenched with crime and violence, this is a dangerous and disgusting picture.

When Jeanette Nolan's husband, a policeman, commits suicide leaving behind a letter exposing the malpractices of the city administration under the crooked Alexander Scourby and his henchmen, Jeanette employs the note for blackmailing Scourby and tells the police that ill-health was the reason behind her husband's death. But police sergeant Glenn Ford becomes suspicious when Dorothy Green, a morally loose girl, tells him that Jeanette's husband was quite healthy and that actually he had planned to go away with Dorothy after divorcing the selfish Jeanette. Shortly after making this revelation to Ford, Dorothy is brutally killed in a gangster-fashion and Ford starts an investigation. But the city officials acting on Scourby's orders ask him to drop the case. Ford refuses to do so and consequently the gangsters place a bomb in his car which kills his wife. At this Ford leaves the police force and placing his little daughter in the care of his wife's relatives, goes ahead to nab the gangsters alone. He meets Gloria Grahame, the girlfriend of Scourby's chief associate Lee Marvin, and encourages her to take interest in him hoping to get some information out of her. Furious with jealousy at Gloria's behaviour, Marvin throws boiling coffee into her face and disfigures her face. Gloria returns to Ford for protection. After taking care that Scourby would not kidnap his daughter, Ford gets Scourby's henchman Adam Williams to confess to murdering Dorothy and to planting a bomb in his car with Marvin's help. Ford then lets Scourby know that Williams had confessed. Soon Gloria kills Jeanette to make public her husband's suicide note. She then takes revenge upon Marvin by throwing scalding coffee on his face but Marvin shoots her dead. In the end Scourby and Marvin are brought to book while Ford joins the police force again.

Final Verdict: This disgusting criminal nonsense cannot be called an entertaining motion picture. This is dangerous social poison which propagates brutal and sadistic criminal ideas. With one suicide, four murders, blackmail, brutality, B-girls, violence and sadism, this is a sickening crime picture which should be banned in public interest. Indian censors must remember the tragic picture of crime in America and they must not help Hollywood in exporting this dangerous American disease to India.

*Devil's Canyon (R.K.O.)

CAST: Virginia Mayo, Dale Robertson, Stephen McNally

Prisons are an ugly scar on the face of the civilization. They remind us that there are people amongst us who have to be corralled off from the rest of the humanity because they do not respect other people's rights and their own obligations and violate the basic laws on which civilization is founded. The extent of a country's civilization can be judged from its prison population. The bigger the number of people inhabiting a country's prisons, the less that country has the

right to call itself civilized. A nation's character is not so much reflected in its legislations as in how many people observe them. Compared to its population, America has a staggeringly huge prison population which only means that all is not well with this great country.

But surprisingly America's own film producers show little anxiety over this national tragedy and instead of helping the country to fight this criminal menace, they actually intensify it by producing pictures which will some day leave America with more Americans inside its prison-houses than outside. Apart from making ordinary crime pictures which tend to excite criminal passions in innocent citizens, they produce obnoxious prison stories which would lend criminal hopes and hardihood even to actual prisoners, i.e. the men supposed to be in the process of reformation. In spite of being ugly and unpleasant, prison is an indispensable institution which is meant to serve an extremely useful social purpose. It has both punitive and corrective values and it should be the cherished desire of everybody to see our prison-houses turned into slightly different but effective schoolrooms where unfortunate specimens of humanity are modified, reformed and educated with patience and wisdom. In any case, prisons should not be allowed to provide some exciting material to Hollywood, to make violent, crime pictures with rattling guns, cracking whips and coldly clanking iron doors. Also, it is the height of ignorance and irresponsibility to encourage or emphasize the violence of the law. People should be taught to respect law by emphasizing its humanity, rationality and utility and not by pronouncing its violence and brute force. Mere violence can only breed violence. But Hollywood of course is attracted only to the ugly aspects of everything be it prison or parliament, home or hospital, love or lunacy. And it must show violence whether of the law or of the lawless, to make some easy money.

"Devil's Canyon" is a disgusting prison story with cruel and brutal guards, corrupt officials, vengeful outlaws and mutiny-minded prisoners. The picture flaunts cruelty, treachery, hatred and other strident scenes and sentiments of brute force and naked violence, till it begins to hurt one's aesthetic senses and sober thoughts. This in any case is not light entertainment and when it presents an unnecessarily violence-drenched portrait of an American prison, it becomes an extremely objectionable picture. And the way practically every prison story from Hollywood shows a violent and quaking bullets-filled mutiny scene, one gets an impression that there is not a single disciplined and well-ruled prison in America and that mutiny is a common phenomenon in American prisons. We don't think any prison authorities in the world will allow this picture, which plants ideas of mutiny and violence, to be shown to prisoners. Then, can a picture which is harmful entertainment to prisoners constitute acceptable entertainment to the public? If it can then it only means that the law-abiding citizens don't receive even as much attention by the authorities as do the convicts.

Robertson is an ex-Marshall who has already visited jail on a false charge. When he learns that two gangsters were preparing to murder him, he kills them both in an open gun-duel. This lands him in an Arizona prison where he soon meets Virginia, an outlaw woman arrested for stage-coach robbery. The captain of the guards makes some overtures to the only woman prisoner and Virginia gets him pulled up by the warden who gives her another guard. Stephen McNally, Virginia's co-outlaw and lover, who also comes to the prison with her, wants to murder Robertson because his brother was one of the men killed by Robertson. But finding Robertson more attractive, Virginia changes her affections and warns him against McNally and though Robertson and McNally get into a brutal fight, McNally not only does not succeed in killing Robertson but is defeated by him. Now Virginia plans to effect an escape with McNally and manages to smuggle guns into the prison. But Robertson refuses to join them.

armed with guns, McNally overpowers the guards and prepares for the final bid to escape. In the meantime, Virginia gets Robertson out of his cell and gives him her gun with which he shoots down the mutineers and rushing to the machine-gun at the prison tower, compels the escaping prisoners to return to their cells. In the end, Robertson and Virginia who had actually started the conspiracy and smuggled the guns, are promised a pardon by the warden.

Final Verdict: This is an unblushing crime picture which shows a prison not as a corrective and effective institution but as the very hotbed of crime and corruption, cruelty and conspiracy, violence and brutality. What cannot be shown even to convicts should not be shown to common decent people. The picture should be banned by the censors without giving consideration to the fact that it is in three dimensions.

*Botany Bay (Paramount)

CAST : Alan Ladd, James Mason, Patricia Medina

In its search for stories Hollywood has travelled far and wide and still continues to roam the earth. It has gone to the glaciers of the North and the glades of the East, the skyscrapers of the West and the swamps of the South. It has been into slums and palaces, Bethels and brothels. It has shown raging fires, surging seas, blinding blizzards, blasting blitzkriegs and ear-splitting earthquakes. But though Hollywood films thus achieve variety in shape and attire, their basic themes and contents rarely vary. Though the colour of the characters may change and the locations shift, the deeds remain dark, the passions remain putrid, the themes remain unpleasant and Hollywood's designs remain the same, shady and anti-social. This largest factory of entertainment with its stupendous resources refuses to put an end to its evil genius with which, most of the time, whatever it touches—be it history, biography, fiction, science, love, religion, music or choreography—is reduced to either farce, levity, fabrication, falsehood, sensationalism, sexualism or crime. Out of the most innocent material in the world it manages to extract some lust, violence, morbidity or depravity. And all the subjects under the sun from space physics to psychiatry serve only one purpose for Hollywood, that is, to supply some sex, violence or sensationalism.

In "Botany Bay" Hollywood turns its vicious attention to the 18th century England and comes out with a sadistic spectacle of torture and tyranny, sadism and savagery that leaves one fairly sick. It is about some Newgate prisoners being shipped to Botany Bay for life transportation. The picture turns this voyage into a disgusting sight of extreme brutality and violence by introducing a savage and sadistic sea captain who subjects the convicts to a variety of tortures including flogging, keelhauling, head-shaving and solitary confinement and who reduces the life at ship to an experience of hell. The unpleasant character of this merciless creature is terribly enlarged in the picture before whom everybody including the hero looks a butcher's pathetic lamb. The hero's heroic efforts are consistently balked by the cruel Captain until the very end. After seeing all this seemingly endless frustration of righteousness and persistent triumph of wickedness one becomes convinced that heroism and righteousness are only foils for the sadistic violence and brutal villainy of the picture and certainly not its mainstay. With this sadistic Captain flogging the convicts, keelhauling those among them who exhibit some courage, shaving the heads of women convicts and sending to death a young boy in solitary confinement and generally letting loose an unmitigated reign of terror and savagery, "Botany Bay" cannot be called a pleasant picture by any stretch of imagination. It is a grim, gruesome and sadistic spectacle of violence and villainy which turns entertainment into poison and proves that Hollywood is more at home with villainy than with chivalry and virtue.

With their sentences commuted to life transportation by a royal decree, a horde of condemned Newgate

prisoners are to sail for Botany Bay, the British settlement in New South Wales. Among the convicts are Alan Ladd, an American medical student and Patricia Medina who is convicted for stealing a necklace. When Ladd, who is innocent and had been unjustly accused of highway robbery, learns that he has been granted pardon, he awaits the arrival of the pardon to be set free. But the ship's brutal captain, James Mason, refuses to wait for Ladd's pardon and sails off. Ladd tries to escape but is caught and given twenty lashes. Patricia hates Mason for his cruelty but to ensure the continuation of the better treatment she herself was receiving, she does not let Mason know this. Instead, in spite of being attracted to Ladd, she continues to be amiable to Mason. Roughly treated by Mason, the second mate Noel Drayton becomes friendly with Ladd and soon both attempt another escape. Their attempt, however, is thwarted by Mason who orders them to be keel-hauled. So Ladd and Drayton are hauled underneath water under the keel from one side of the ship to the other. This sadistic punishment results in Drayton's death. Mason now begins to unleash some more savage violence with the prisoners being flogged and the rebellious women convicts' heads being shaved off and a 12-year old son of a female convict dying in solitary confinement for some minor offence. At last when the ship reaches Botany Bay, Mason insists that Ladd should be hanged for his attempts to escape in spite of Cedric Hardwicke, the kindly governor, being prepared to treat the convicts with kindness. Accompanied by a few other convicts Ladd attempts another escape but in a picture bent on giving new and fine edges to villainy, is once again baffled by Mason. However, where the hero fails the aborigines succeed and in a sudden attack by aborigines Mason proves mortal and dies. Throwing away the opportunity to escape, Ladd remains there to fight an outbreak of plague. This social service brings Ladd liberty but he decides to make his home in the colony with Patricia.

Final Verdict: This disgusting piece of savagery is not entertainment. This is an ugly essay on villainy in which sadism, brutality and violence, lie sickeningly sprawled. People with decent tastes in entertainment should keep miles away from this picture. The picture constitutes a slander of the British Navy of which the Englishmen sing so many songs of chivalry and heroism.

*Thy Neighbour's Wife (20th Century Fox)

CAST : Cleo Moore, Hugo Haas, Ken Carlton

Pictures like "Thy Neighbour's Wife" make us wonder why Americans continue to allow the unscrupulous and ill-educated Hollywood producers to heap shame and disgrace over America by producing downright filthy pictures, which necessarily being vehicles of ideas, reflect upon the mental state of the country of their origin and paint the American mind before the whole world as socially sick and morally morbid with crassly low and lewd tastes in entertainment. It is better for a country to produce few but fine films than to be known as the largest manufacturer of celluloid-muck. And it would be better for the U.S. Government to put some effective restraints on Hollywood's tendency towards persistent perversity and to risk some of hundreds of millions of dollars it receives in taxes from the film industry than to risk complete social and moral disintegration of the country through Hollywood's obnoxious films. What value has this huge revenue from taxes on the film industry when the U.S. Government has to spend other huge sums on fighting crime which gets an endless encouragement from Hollywood's dangerous films? But America seems to be in a megalomaniacal mood these days and plain and simple truths are obscured from its hazy and haughty vision. People who get quick riches and recognition impetuously reject all sane advice.

We can, however, warn our poor Indians not to let Hollywood pictures rob them of their rich moral and

spiritual heritage. We can tell them that "Thy Neighbour's Wife" is a shocking and disgusting picture which violates the Indian tradition of thought and conduct. This pestilential picture with a morbid theme and sordid characters is a repulsive sight to see for it shows a morally degraded woman despising her husband and carrying on a vile, illicit affair with another man; an unscrupulous, criminal and murderous judge committing two brutal murders and trying to implicate another man, and an immoral man poaching on another man's bed. The picture's deep-dyed theme is stinking illicit love which results in hate, craft, violence and murder. Flaunting basest human passions in an extremely sordid manner, the picture only causes acute nausea and all those who do not wish to disclaim decency publicly should keep miles away from this picture.

The stinking story concerns an extremely unpleasant couple, Cleo Moore, a far-from-moral woman, and her middle-aged husband Hugo Haas, an unscrupulous judge in a European village. Cleo, who had married Haas in order to save a relative from legal punishment, despises Haas in her heart and when her former lover Ken Carlton returns to the village after a long absence starts an illicit affair with him. This disgusting game of illicit sex, however, is interrupted when Carlton's rich uncle is murdered and Carlton is regarded as the prime suspect because he refuses to explain his whereabouts on the night of the murder in order to protect Cleo, with whom he had actually spent the night of the crime when her husband was away. To get Carlton out of the difficulty Cleo arranges with her maid-servant to furnish a false alibi for Carlton and then tries to persuade her judge-husband to accept the alibi with the help of her sexual charms. But when Haas learns the truth he becomes mad with jealousy and prepares to frame-up Carlton and get him punished. He does not give up his plan even when the villager Tom Fadden comes to him and confesses to the murder of Carlton's uncle. Instead, in order to silence him the judge Haas murders Fadden and proceeds to frame-up Carlton, the paramour of his wife, for both the murders. Having managed to witness the murder of Fadden, Cleo prepares to run away with Carlton and when Haas interrupts her, she tells him that she knew his crime. Mad and enraged at this turn of events the judge Haas strangles his unfaithful wife to death. In the end, he himself is hanged by the law.

Final Verdict: This stinking stew of infidelity, illicit love, lust, hate, jealousy and murder is a filthy picture which deserves to be banned all over the world. At least, Indian censors should not express themselves in favour of such a lustful, criminal and disgusting picture by refusing to ban it. It is a social duty to decry and condemn such sickening specimens of obnoxious entertainment from Hollywood.

*Back To God's Country (Universal-Int.)

CAST: Rock Hudson, Marcia Henderson, Steve Cochran

Whatever they mean by God's country is confined to the title for what we actually see in the picture is a sinfully simmering Satan's state. The story starts peacefully, presumably in God's country, and then suddenly and impatiently plunges into a dismal pit of vile villainy. The stark and revolting villainy goes on and on for about one horrid hour till in the end the hero and the heroine succeed in clambering out of the night-marish cess-pool of debased villainy into which they had been hurtled by an obliging story which seems anxious to give an ugly glimpse of some hell on earth. The glimpse of God's country of course is left to the spectator's imagination. That is the intriguing peculiarity of Hollywood films. Everything good and godly

is kept away from the screen and is, if at all, only briefly suggested and left to the spectator's imagination while evil and devilry are elaborately and painstakingly portrayed on the screen with lurid gusto and licentiousness. Why, we wonder, can't the good and pleasanter side of life be presented in detail on the screen and evil, if unavoidably necessary, left to imagination with brief suggestion? But putting this question to Hollywood is asking it to sign an ugly confession because that is the only way this question can be answered.

"Back to God's Country" is a typically ugly and unpleasant picture in which goodness and good people are assaulted by wickedness and villains to give an enlarged and elaborate portrait of the bestial victimization of virtue filling more than an hour of screen time. The theme is the persistent attempt at the outrage of a married woman's chastity. With this theme the picture becomes a sickening essay on wickedness and dastardliness in which a vile, lusty and licentious person tenaciously plans to outrage a woman, murder her husband and in the face of failure to violate the woman tries to kill the innocent couple. The entire picture is composed of the frantic efforts of the couple to save their violently threatened lives and honour. And even though the couple escapes death and dishonour, the picture appears far removed from good taste and leaves behind a sickening memory. Perhaps the attempt at outraging a woman and murdering her husband is considered to be a pleasant and perfectly legitimate theme on the screen in America. However, we consider it to be an ugly and monstrous theme and advise all decent people to shut themselves and their children completely from this morbid picture.

Cochran, a vile creature, becomes morbidly attracted to Marcia and as she prepares to sail away with her husband Hudson in their schooner back to Seattle, he forges an order on behalf of the Canadian Government and compels the couple to remain at anchorage till their cargo is classified by inspection officers. The couple is easily duped but when Cochran invites them for a farewell dinner to his cabin, Marcia finds out about the forged document. Cochran quickly plays another hoax and sends Hudson away, with his men deputed to murder the unsuspecting husband. With luck siding him, however, Hudson escapes murder even though a member of his crew becomes a victim. In Hudson's absence Cochran tries to outrage Marcia but she fights him back till Hudson returns to learn about it. In the following fight Hudson injures one of his legs and to save his leg Marcia starts with him for Fort Simpson on a dog sled. After two days of sledding Hudson and Marcia discover that instead of going towards Fort Simpson they were travelling in a huge circle as a result of Cochran's tampering with the sled's runners and Hudson's compass. After escaping death from a snow avalanche they return to the track only to be confronted once again with Cochran who tries to kill them both. But the huge dog who was roughly treated by Cochran and was attached to Marcia immediately pounces upon Cochran and kills him. The same dog then brings the couple to peace and safety in Fort Simpson.

Final Verdict: This is an extremely sombre and unpleasant picture which leaves one exhausted with its wicked series of events and a long morbid theme. People who dislike, as all decent people should do, ugly and sinister concoctions brewed out of the negative side of life should avoid this picture scrupulously. The sight of a married woman frantically trying to save her honour and her husband to save his life for over sixty long minutes in a picture is neither pleasant nor acceptable in the present times when there is a world of room and requirement for healthy and wholesome entertainment with constructive social values.

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